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的。在《论中国》中，他提出，中国是一个“半封建半殖民地”国家，中国革命是反封建反殖民的资产阶级民主革命，中国革命的领导权应该由无产阶级掌握，中国革命的前途是社会主义。

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EVERY-DAY
ERRORS OF SPEECH.

BY
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REVISED AND CORRECTED

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PREFACE.

THE work of Dr. Meredith on "Errors of Speech," which is here revised and corrected, won a large share of popularity in America, where it was first published, and its many merits and its undoubted usefulness were immediately recognised. The present Editor has in some cases added to Dr. Meredith's work: in other cases he has made omissions and alterations, not merely with a view to correct inaccuracies and supply deficiencies, but with a view to render the work more serviceable to all who naturally look to England as a superior court of appeal, and as the country where the purest English is spoken and pronounced. In doubtful cases the Editor has given all admissible forms of pronunciation. In many cases it has been found impossible to make any combination of English vowels and consonants do the work of the speaking tongue in the pronunciation

of words, and an approximation only has been, effected ; but in all cases an attempt has been made to guard the reader against the most common errors not merely of English pronunciation, but of English etymology and syntax.

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The short sounds of a, e, i, o, u, „ „ š, č, ě, ō, ů.

a, as in *air*, *pair*, is represented by A.

a,	"	<i>far, arm,</i>	"	"	ā or ah.
a,	"	<i>all, haul,</i>	"	"	aw.
a,	"	<i>what, squat,</i>	"	"	ō
e,	"	<i>ere, where,</i>	"	"	ē.
e,	"	<i>obey, weight,</i>	"	"	ā.
e,	"	<i>her, term,</i>	"	"	ē.
i,	"	<i>machine,</i>	"	"	ē or ee.
i,	"	<i>dirk, whirl,</i>	"	"	ī.
o,	"	<i>done, son,</i>	"	"	ū.
o,	"	<i>roman,</i>	"	"	ōō.
o,	"	<i>do, move,</i>	"	"	ōō.
o,	"	<i>for, storm,</i>	"	"	ō or aw.
oo,	"	<i>soon, moon,</i>	"	"	ōō
oo,	"	<i>foot, good,</i>	"	"	ōō.
u,	"	<i>rude, rule,</i>	"	"	ōō.
u,	"	<i>push, pull,</i>	"	"	ōō.
u,	"	<i>burn, turn,</i>	"	"	ū.
oi,	{	<i>oil, toy,</i>	"	"	oi.
oy,	"				

ou, } as in *found, owl*, is represented by *ow*.
ov, }

<i>c,</i>	„	<i>city, cite,</i>	„	„	s or ç.
<i>c,</i>	„	<i>can, cut,</i>	„	„	k.
<i>ch,</i>	„	<i>child, much,</i>	„	„	ch.
<i>ch,</i>	„	<i>machine,</i>	„	„	sh.
<i>ch,</i>	„	<i>chorus,</i>	„	„	k.
<i>g,</i>	„	<i>ginger,</i>	„	„	j.
<i>n,</i>	„	<i>think, uncle,</i>	„	„	n.
<i>qu,</i>	„	<i>require,</i>	„	„	kw.
<i>s,</i>	„	<i>these, ease,</i>	„	„	z.

Obscure vowel sounds, or those which are glided over in a word without any noticeable accent, are unmarked. In those cases where the pronunciation is so evident that mistakes seem improbable, the marks are also omitted.

EVERY DAY ERRORS OF SPEECH.

A.

Abacus—ab'a-kūs, not a-bāk'ūs.

Abdomen—ab-dō'men, not ab'do-men.

Acacia—a-kā'shī'a, not a-kāsh'ya.

Acclimate—ak-klī'māte, not ak'kli-māte.

Acclimated is also accented on the second syllable.

Acclimatization—ak-klī-mat-i-zā'shun, not ak-klī'-ma-ti-zā-shun.

Accompanist—āk-kūm'pa-nist, not ak-kūm'pa-ny-ist.

Acumen—a-kū'men, not āk'u-men.

Addenda—ad-den'da, plural of Addendum. (Something to be added.)

Adult—a-dūlt', not ād'ult.

Adverse—ad'-verse, not ad-verse'.

Aerated—ā'er-a-ted, not ā'-rē-a-ted. "*Areated bread*" is a mistake that is frequently made.

Albumen—al-bŭ'men, not al'bu-men.

Alder—awl'der, not ăl'der ; it is the name of a *tree*.

Alike. It is sufficient to say that two persons or things are *al* not *both alike*. The word *both* associated with *alike* is j as unnecessary as it is with *resemble* and *equal* in the following sentences : "These two men *both* resemble each other" "These two sums are *both* equal."

Allopathy—al-lŏp'a-thy, not al lo-path-y.

Allopathist is similarly accented.

Alpaca—al-păk'a, not al-păk'er.

Altercate—awl'ter-kate, not ăl ter-kâte.

Amenable—a-mě'na-ble, not a-měn a-ble.

Among. A thing is divided *among* many, but *between* two.

Amour—a-mŏŕ', not am -môre nor ă'mŏŕ.

Angry. Say angry *with* a person and *at* a thing.

Animalcula is the plural of *animalculum* ; there is no such word as *animalculæ* ; wherever used it is a barbarism. *Animalcule* (singular) and *animalcules* (plural), are proper words ; the former is pronounced an-i-mal'-küle and the latter an-i-mal'-külz.

Antarctic—ant-ărk'tik, not ant-ărtik. **Arctic**—ărk'tik, not ărtik.

Antepenult—an-te-pe-nŭlt', not an-te-pe'nŭlt.

Apex—ă'pex, not ăp'ex.

Apparatus—ap-pe-ră'tus, not ap-pe-răt'us.

Aquaria, not *aquariums*, is the plural of *aquarium*.

Arabic—ăr'a-bĭk, not a-răb'-ĭk, a-ră'tĭk, nor ăr'a-băk ; which

are very common errors, especially in the compound word
gum-arabic.

Arbitrary is often incorrectly pronounced as if spelled *ar-bi-ta-ry*.

Archangel—ärk-än'jel, not ärch-än'jel.

Archbishop—ärch-bish'op, not ärk-bish'op.

Archipelago—ärk-i-pel'a-gö, not ärch-i-pel'a-gö.

Architect—är'ki-tect, not ärch'-i-tect.

Archives—är'kivz, not ärch'ives nor är'kêvez.

Arid—är'id, not ä'rid.

Aroma—a-rö'ma, not är'o-ma.

Asparagus—as-pär'ä-güs, not spär'row-grass.

At should not be used when it has no grammatical connection
with the other words of a sentence; as, "Where are you
living *at*?"

At all, not ä tall.

Attacked, not attackted.

Attorney—at-tür'-ney, the plural is **Attorneys**, at-tür'neys, not
Attornies.

Auction—awk'shun, not ök'-shun.

Ay or **Aye**, meaning *yes*, and *aye*, an affirmative word, are pro-
nounced I, not ä.

Aye, meaning *forever*, *always*, (used chiefly in poetry,) is pro-
nounced ä, not I nor äI.

B.

Bade—bäd, not bade.

Badinage—bäd'in-äzh, not bäd'in-äje. Worcester gives the same pronunciation, but places the accent on the last syllable.

Bagnio—bän'yo, not bäg'ni-o.

Balance. There are two common errors connected with this word. One is to write it *ballance*: the other is to use it in the sense of *remainder*, *rest*, etc.; as, the *balance* of the day, the *balance* of the people. Balance means properly "the excess on one side, which added to the other makes equality." The corrupt use of the word, as above mentioned, is laid down as a vulgarism.

Baluster—not *banister*. A rail, a small pillar.

Balustrade—not *banister*. A row or set of little pillars.

Banana—ba-nä'na, not ban-ä'na.

Bantam—not *banty*.

Beau—bö. A man of dress, a lady's gallant.

Beaux—böz, plural of beau.

Belle—bél'. A handsome young lady.

Belles lettres—bél lét'tr. Elegant literature.

Bellows—bél'löz, not bél'lüs. The plural is the same as the singular.

Besom—bē'zum, not bē'sum. A broom.

Betroth—be-tröth', not be-tröth'. Betrothed, Betrothal, etc., are similarly pronounced.

Billet-doux—bīl'le-doo. A love letter.

Bizarre—bē-zār', odd, whimsical.

Blacking, not *blackening*, for boots and shoes.

Blanc-mange—blā-mōn'je, a kind of jelly.

Blouse—blowz, not blowss.

Bologna—bō-lō'na. *Bologna* sausage, *Bologna* phial, etc.

Bon-mot—bong'-mō, a good word, a repartee.

Bon-ton—bōng-tōng', fashion.

Bon-vivant—bong-ve-vāng'.

Bona-fide—bō'na-fīde, not bō-ne-fīde nor bōn'-a-fīde.

Bouquet—bōō-kā' or bōō'kā, not bō-kā'.

Bourgeois, meaning a kind of type, is pronounced būr-jois', but

Bourgeois, a citizen, pronounced bōōr-zhaw'.

Brand-new, not *bran-new*. Although the latter adjective is much used, it is evidently a corruption of the former. An article in its newness may be bright like a *brand* of fire, or the *brand* of the manufacturer may remain intact, but there is certainly no *bran* about it.

Breeches—britch'ez, not as spelled.

Bretzel, not *pretzel*. A brittle German cake.

Brigand—brig'and, not brig-ānd'.

Brilliant. A diamond of the finest cut, with its faces and facets so arranged as to secure the greatest degree of brilliancy—whence the name. The name to many conveys the idea of paste, or imitation. A *rose* diamond may be just as pure, but its depth does not permit it to be called a *brilliant* without a much greater loss of substance.

Brougham—brōōm or brōō'am, not brō'am nor brow'am. A kind of carriage.

Bull—bŏl, not bŭl.

Burst, Burstcd, Bursting, not *bust, busted, and busting.*

Bustle, Bustled, Bustler—*bus'sl, bus'led, bus'ler,* not as spelled.

C.

Cache—kash', not cā'che. A hole in the ground for holding or preserving provisions.

Cachinnation—kak-in-nā'tion, loud laughter.

Cacoethes—kak-o-e'thēās, not ka-ko'e-thes. A bad habit.

Calculate is sometimes inappropriately used in lieu of *believe, suppose, expect,* etc. Calculate means to ascertain by means of figures, or to study what means must be used to secure a certain result.

Calisthenics—kal-is-thē'niks, not kal-is-thē'niks. Exercises to strengthen the body.

Caloric—că-lōr'ic, not cāl'o-ric.

Calliope—kal-lī o-pe, not kal'li-ōpe.

Calvary, not *cavalry*, when the place of our Saviour's crucifixion is meant.

Calyx—că'līx, not cāl'ix. The outer covering of a flower.

Camelopard—kam'el-ō-pārd, not kam-el-lēp'ard.

Canon—kăn'yon, not kăn'-nun. A deep gorge or ravine. Spelled also Canyon, (a Spanish word); but Canon—a rule, or an ecclesiastical officer, is pronounced kăn'-nun.

Cantata—can-tă'ta, not can-tā'ta.

Cantatrice—kăn-ta-trē'che, not kăn'ta-treess.

Cautehouc, *koo'chook*, not as spelled.

Capoch—ka-pōōtsh', not ka-pōch'. Capouch is another form of the same word. A monk's hood.

Caput, (Cap,) in the sense of the heading of a chapter, page, etc., is permitted only in Acts of Parliament and such lengthy documents, or to denote a University Council.

Cariole—cār'y-ōle, not carry-oll, nor carry-all.

Carminative—kār-mīn'a-tive, not kār'mi-nā-tive.

Carte-blanche—kār't-blānsh', not kart-blan'-chē. Literally blank paper signed at bottom, to be filled up at pleasure, full liberty.

Casualty—kăzh'u-al-ty, not kăz-u-ăl'i-ty.

Catalpa—ka-tăl'pa, not ka-tawl'pa.

Catch, **Catching**—kătch and kătching, not ketch and ketching.

Cater-cornered—kă'ter-cor-nered, not kăt'ty-cornered. Not thus compounded in Webster, but his pronunciation of the separate

words is as given. Worcester gives the word as above, and defines it as an adjective—diagonal. It is however generally used, I believe, as an adverb; as, "the piano stands cater-cornered" (diagonally). It is an inelegant word, diagonal and diagonally being preferred, and may be regarded as obsolete.

Catholic means universal, liberal, general, not bigoted, and not *Roman* Catholic, unless specially so applied; pronounced kăth'o-lic.

Caucasian—kaw-kă'sian, not kaw-kăzh'ian, kaw-kăsh'ian, kaw-kăz'ian, nor kaw-kăss'ian.

Cayenne—kă-ên', not kî-ên' nor kî-ăn.

Celery—səl'lě-ry, not səl'lē-ry.

Centrifugal—sen-trîf'u-gal.

Centripetal—sen-trîp'e-tal.

Chalcedony—kal-se-do'ny, not chal-sed'o-ny.

Chaps—chăps. The jaws. Chops is also correct. From Anglo-Saxon *ceaplas*—jaws.

Character—kar'ak-ter, not kar-ak'ter.

Charge d'affaires—shăr-zhă-dăf-făre'.

Chasten—chăs'en, not chăs'en. Chastened, chastening, etc., have also the long a, but Chastise has the short a, and the accent on the second syllable, chăs-tîze'.

Chastisement is pronounced chăs-tîz'ment.

Chew—chū, not *chan*, nor *chow*. The latter words either as verbs or nouns are vulgar.

Chiaro Oscuro—kě-š'ŏ os-cū'ro.

Chid, not chī'ded, is the imperfect tense of chide.

Chimera—kī-mě'ra, not chi-mě'ra, nor kī-me'ra.

Chivalric—shīv'al-rik, not chīv-āl'rik.

Chivalrous—shīv'al-rūs, not chīv-āl'rus.

Chivalry—shīv'al-ry, not chīv'al-ry.

Cicerone—chē-che-rō'-ne, not sīs'e-rōne. A guide.

Citrate—sīt'-rate, not sī'-trate. ("Citrate of magnesia.")

Climbed, not clomb (klum). (One climbs *up*, but does not climb *down*.)

Clough—klūf, a cleft, a ravine.

Clyster—klis'ter, not glis'ter.

Cochineal—kōch'-ī-neel.

Cocoa (kō'kō) is not made from the cocoa nut or tree, but from the seeds of *cacao* (ka-kā'o) or chocolate tree. The word is evidently a perversion, but in its present signification it has gained a permanent footing.

Cognomen—kōg-no'men, not kōg'no-men.

Cold-chisel, not *coal-chisel*. It is a chisel of peculiar strength and hardness for cutting *cold* metal.

Cole-slaw. In the former editions of some dictionaries it has been taught that this word is derived from *cole* meaning cabbage, and *slaw* meaning salad. Cole-slaw—cabbage-salad. The uninstructed soon changed the *cole* into *cold*, and substituted *hot* for the other extreme of temperature, thus ex-

tirely changing the signification. What was really meant, was *hot cole-slaw* and *cold cole-slaw*. Many persons still regard *cole-slaw* as the proper word, and receipt books give that orthography. The last edition of Walker and Webster, however, only gives the word *slaw*, but defines *cole-slaw* as "sliced cabbage."

Comostatant—kõm'bat-ant, or kũm'batant, not kom-băt'ant.

Combativeness—kõm'bat-ive-ness, not kom-băt'ive-ness.

Come is often thoughtlessly used for *go* or some other word. If Edward is just leaving Howard's house, it is right for Edward to say, "I'll come to see you soon," but Howard could not properly say, *at that place*, the same thing. He should say, "I will go to see you soon." If they both live in Manchester, and should meet in London, neither could say, appropriately, "I'll come to see you after I get home;" that would mean that one would travel back from his home in Manchester to London to see the other. But either might say, "Come and see me when you get home;" or, "I shall see," etc.

Commonalty—com'mon-al-ty, not com-mon-al'i-ty.

Complement, the full number.

Compliment, praise, flattery.

Comparable—kõm'pa-ra-ble, not kõm-pär'a-ble.

Complaisance—kõm'pla-zans, not kõm-plă'zăns. In *complaisant* and *complaisantly*, the accent is also on the first syllable.

Comptroller—kon-trôi'ler, not kõmp-trôi'ler.

Conduit—kǒn'dít or kǔn'dit, not kǒn'duít nor kǒn'düte. A pipe or canal for the conveyance of fluid.

Confab, not *konflab*. A contraction of confabulation.

Congeries—kǒn-jé'rí-ees, not kon-jé'réz nor kǒn'je-réz. A collection of particles into one mass.

Contemptuous, not ~~contemptible~~, when the manifestation of contempt for another is meant. I once heard a young lady describing how she had withered at a glance a poor young man who had incurred her displeasure. "O, I gave him such a *contemptible* look," said she.

Contiguous—kon-tig'ü-üs, not kon-tíj'ü-üs.

Contour—kǒn-tǒǒr', not kǒn'tǒǒr. The outline of a figure.

Contra-dance is better than *country-dance*, the latter word being a corruption; but it has become admissible from long use.

Contre-danse is the French original, and means that the parties stand opposite to each other.

Contrary—kǒn'tra-ry, not kon-trä'ry.

Contribute—kǒn-trí'b'ute, not kon'-trí-bute.

Contumacy—kǒn'tu-ma-sy, not kon-tü'ma-sy. Obstinacy, stubbornness.

Contumacious—kon-tu-mä'shus, obstinate.

Contumely—kǒn'tu-me-ly, not kǒn-tü'me-ly. Insolence, contemptuousness.

Conversant—kõn'ver-sant, not kon-vër'sánt.

Conversazione—kõn'ver-sät-se-õ'nä, not kon-ver-säs'si-õne. A meeting for conversation. Worcester pronounces it kõn-ver-sät-ze-õ'nä. The plural is conversazioni (-nē).

Cook—köök, not kuk.

Corporal (punishment,) not kor-põ're-al.

Cortège—kôr'tāzh, not kor'tēje. A train of attendants.

Councillor is a member of council.

Counsellor, one who gives advice.

Courier—köö're-er, not kur'ri-er.

Covetous—kűv'et-us, not kűv'et-shus.

Cozen—Kűz-zn, not kőzen. To cheat, to beguile.

Creek, not krěck.

Creole, one born in Spanish America or the West Indies, of European ancestors ; not necessarily implying an admixture, greater or less, of African blood.

Crinoline—krїн'o-leen, not krїн'o-line.

Crochet—krō'sha, not krō'shet, nor krő'shet.

Cuirass—kwē-rās' or kwē'-rās, not kű'rās. A piece of armour.

Cuisine—kwe-zeen'. Worcester gives kwe-zen'. Cooking, or cooking department.

Culinary—kű'li-na-ry, not kűl'i-na-ry.

Cupola—kű'po-la, not kű'-po-lō.

Cyclopean—sy-clō-pe'an, not sy-clō'-pe-an.

D.

Dahlia—dāl'ya or dāl'ya, not dāl'ya.

Dare not, not daresn't.

Data—dā'ta, not dāt'a, is the plural of datum (dā'tum).

Deaf—dēf', not dēēf.

Debouch—de-boosh', not as spelled.

Debris—dā-brē', not dē'brīs nor dā'brē. Rubbish, ruins.

Debut—dā'būt, first appearance.

Debutant—dā-būt-i-āng'. (A novice.)

Decade—dēk'ade, not dē'kade nor dē-kāde'. Ten in number.

Defalcate—de-fāl'kate, not de-fawl'kate.

Defalcation—dē-fāl-kā'shun, not dē-fawl-kā'shun. Worcester gives dēf-al-kā'shun. No such word as *defalcator* is seen.

Deficit—dēf'i-sit, not defī'sit, nor de-fīs'sit. A deficiency.

Delusion, not *illusion*, when deception occurs from want of knowledge of the world, ignorance of business or trade, or from want of acumen generally. Illusions are deceptions arising from a temporarily or permanently disordered imagination, or from the operation of natural phenomena acting on the senses or the mind: thus we speak of the illusions of fancy or of dreams, and of optical illusions. The mirage of the desert and the Fata Morgana are instances of the latter.

Demonstrative—de-mōn'-stra-tive, not dēm'on-stra-tive.

Demonstrator—dēm'on-strā-tor, not de-mōn-strā-tor.

Depot—de-pō' or dē'pō, not dā'pō, dēp'po, nor depot. Worcester sanctions de-pō' only.

Dereliction—dēr-e-līk'shun, not dār-e-lēk'shun. A forsaking, abandonment.

Desert—dez'ert, a wilderness.

Deshabille—dēs-a-beel',
Dishabille—dīs-a-beel', } not dēs'ha-beel nor dīs'ha-bcel.

The French is dēs-habillé, pronounced about like dā-zā-be-yā.

Desideratum—de-sid-e-rātum, not de-sīd-er-āt'um. (Something particularly desired.) Plural, de-sīd-er-ā'ta.

Desperado—des-per-ā'do, not des-per-ā'do.

Dessert—dēz-zērt', not dēz'-zert, nor dēs'sert, a service of fruit:
dessert-spoon (dez-zērt'-spoon).

Devil—dēv'il, not dev'vle.

Die. One dies *of* a disease, not *with* it.

Differ. One differs *with* a person in opinion; one person or thing differs *from* another in some quality.

Disappointed. One is disappointed *of* a thing not obtained, and *in* a thing obtained. "He will be disappointed of his legacy, or in his purchase."

Discourse—dīs'kōrs.

Disputable—dis'pu-ta-ble, not dis-pūt'a-ble.

Disputant—dis'pu-lant, not dis-pū'tant.

Distich—dĭs'tĭk, not dĭs'tĭch. Two poetic lines making sense.

Docile—dōs'ĭl' or dō-sil, not dō'sĭle. Tractable, teachable.

Dolorous—dōl'or-ŭs, not dō'lor-oŭs. **Dolorously** and **Dolorousness** are similarly accented ; but **dolour** is pronounced dō'lor.

Doubt. "I do not doubt but that it is so," is a **very** common error. The meaning conveyed is just the opposite to that which the speaker intends. He declares, in other words, that he has *no* doubt *but* a doubt that it is so ; or he does not doubt that it is false. "I have no doubt but," and "there is no doubt but,"—are similar mistakes. The word "but" should be left out.

Dough-face means one that is easily moulded to one's will, or readily changed in his views, and not a putty-faced or white-faced person.

Dragomans, not *dragomen*, is the plural of *dragoman*, an Eastern interpreter.

Drama—drā'ma or drā'ma, not drām'a. Worcester says drā'ma or drām'a.

Dramatis Personæ—drām'-a-tis per-sō'nē, not dra-măt'is pēr'-so-nē.

Drank, not *drunk*, is the imperfect tense of drink. Drunk is the perfect participle.

Ducat—dŭk'at, not dŭ'kat.

Ductile—dūk'til, not duc-tile.

Durst not—durst' not, not durs'nt, for did not dare.

E.

Ear—ēar, not yēar. Persons frequently speak of the *year-ache*, and occasionally "*a year of corn*" may be heard.

Eece Homo—ēk'sē hō'mō, not ēk'kē hō'mō, nor es'se hō-mō.

Eider—I'der, not ē'der. *Eider-down* and *eider-duck*.

Elm is pronounced in one syllable, and not ēl'lum.

Elysian—e-līz'-i-an, not e-līs'-sian. Worcester gives e-līzh'e-an.

Embryo—em'bry-ō, not em-bry'ō.

Employe (Fr. Employé)—ēm-ploy-a' or ōng-plwaw-yā', not employ'e or ong-ploy'ā. Employee is not allowed.

Encore—ōng-kōr', not ōng'-kōr nor ēn'kōr.

Eneid—e-nē'id, not ē'ne-id. A poem of Virgil. Worcester sanctions both methods of pronunciation.

Ennui—ong-nwē', not ōng'-wē. Worcester gives a much simpler pronunciation, viz.: ēn-wē'.

Enquiry—en-kwī'ry, not ēn'-kwī-ry.

Ensemble—āng-sām'bl. The whole.

Epsom Salt, not Epsom *Salts*. Also called Epsomite.

Equable—ēk'wa-ble, not ē'kwa-ble.

Equally well, etc., not equally *as* well, etc.

Espionage—ēs'pe-on-āje or ēs'pe-on-āzh, not ēs-pī'o-nāje nor es-pe'on-āzh.

Esquimau—ěs'ke-mō, not ěs'qui-maw ; plural, **Esquimaux** (ěs'ke-mōz), not ěs'ke-mawz nor ěs'ke-mō.

Etagere—ět-a-zhâr', not e-tăzh'er-y nor at-tăzh'î-a. Worcester's pronunciation is â-tă-zhâr'. A piece of parlour furniture with shelves, used for placing small ornaments and fancy articles upon ; a what-not.

Excrescence—ex-krěs-sense, not ex-krě'sense. A superfluous appendage ; morbid outgrowth.

Expect has reference to the future only, and not to the present or past. "I *expect* that you are wrong," "I *expect* you were disappointed yesterday," are errors. There is an abundance of words that may be correctly used, as *suppose, suspect, imagine, believe* and *think*.

Expose (Fr. *exposé*)—ěks-po-zâ,' not ex-pōz'. An exhibition. The English word *expōse*, to exhibit or make public, is pronounced as spelled.

Exquisite—ěks'quĩ-zĩt, not eks-quĩz'ite. **Exquisitely** is accented on the first syllable also.

Extant—ex'tant, not ex-tănt'.

Extol—ex-tōl', not ex ōl'. **Extolled**, ex-tōld', etc.

F.

Facet—făs'set, not fâ-sět'. A small surface or face ; as one of the *facets* of a diamond.

Falchion—fawl'shun, not făl'chĩ-on. A sword. Worcester sanctions *fawl'chun*, also.

Falcon—faw'kn, or fāl-kōn, not fawl'kn.

Fang. When applied to a tooth, *fang* means the portion that is outside of the gums, not the *root* or part that is set into the jaw. From Anglo-Saxon *Fang*, a grasp.

Far, not *fur*.

Febrile—fē'brīl or fēb'rīl, not fē'brīle. Relating to fever.

February, as it is spelled, and not Fēb'u-a-ry, as many say and write it.

Feod, feodal, feodality—fūde, fūd'al, and fū-dāl'i-ty. Relating to a kind of tenure formerly existing in Europe, in which military services were rendered by the tenant as rental. **Feud, feudal, feudality**, is the orthography generally adopted now.

Ferret. A ferret is an animal of the weasel kind, used to drive rabbits out of their burrows, and rats out of their holes, and not a species of dog.

Finale—fe-nā'lā, not fī'nāle or fi-nāl'ly.

Finance—fe-nāns', not fī'-nāns.

Finances—fe-nān'sēz, not fī'-nān-sēz.

Financier—fīn-an-seer', not fi-nan-seer'. Financial and financially have also the short i in the first syllable.

Finis—fī'nīs, not fīu'is.

Finesse—fe-nēs'.

Firmament means the expanse of the sky: the heavens. The original and derivative meaning, solid foundation, is obsolete.

Flannel, not *flannen*.

Florid—flōr'id, not flō'īd.

Florin—flōr'in, not flō-rīn. A coin worth two shillings.

Flo:ist—flō'rist, not flōr'ist.

Fetid or fetid—fē'tid, not fēt'id.

Fætor or fetor—fæ'tor, not fēt'or.

Forage—fōr'aje, not fō'raje.

Forceps—fōr'seps, not fōr'seps. The word is spelled the same in both the singular and the plural numbers. Such mistakes as, "hand me a forcep," instead of "hand me a forceps," are very common. Strictly speaking, "a pair of forceps" ought, I suppose, to mean *two* forceps; but like the expressions "a pair of scissors" and "a pair of snuffers," the phrase has been in use so long that it must be tolerated.

Forehead—fōr'hēd, not fōr'ēd. Worcester allows either.

Foreign—fōr'in, not fūr'in.

Fortnight—fōrt'nīte, not fōrt'nīle, fōrt'nīt, nor fōrt'nīt. Worcester gives what is authorized above and fōrt'nīt.

Fortress—fōr'tress, not fōr'tress.

Fragile—frāj'īl, not frā'jīl nor frā'jīle.

Fritter, not *flitter*, is the name of a kind of fried cake.

Frivolity—fri-vōl'i-ty, not frīv'ol-ty.

Frontier—frōnt'eer, not frūnt'eer nor frūn-teer'.

Frontispiece—frönt'is-pēse, not frünt'is-pēse.

Fuchsia—fū'she-a, not fōök'ī-a.

Fuzz, not *furze*, is the word to use, if used at all, when the embryo whisker, or the downy surface of fruit, etc., is meant. Down is the more appropriate word. *Furze* is the name of an evergreen shrub.

G.

Gallivating, not *gallivanting*. Gallivanting is a word that is used to some extent, being applied to persons roaming about for amusement or adventure; as, "this young man has been *gallivanting*." If it is a corruption of *gallanting*, it should certainly be abolished as a vulgarism; but if it is a corruption of *gallivating*, from *gallivat*, the name of a small sailing vessel, it might be clothed in its proper garb, and retained as a useful word in our language. If either be used, the one above preferred should be chosen.

Gallows—gāl'lus, not gāl'lōz. **Gallowses**, plural.

Gamin—ga-măng', not găm'in nor gā'min. A street child.

Gape—gāpe, not găp.

Gargle. One *găr'gles*, not *gūr'gles*, the throat.

Gaseous—găz'e-us, not găss-e-us. Worcester gives gā'ze-us.

Gather—găth'er, not gēth'er.

Genealogy—jēn-e-ăl'o-jy, not je-ne-ăl'o-jy.

Genealogist (jēn-e-ăl'o-jist), **genealogical** (jēn-e-a-lěj'i-kal), and **genealogically** (jēn-e-a-lěj'i-kal-ly).

Generic—je-ně'r'ik, not jěn'er-ik nor je-ně'r'ik. Relating to a genus, or kind.

Gerund—jěr'und, not jē-rund. A kind of verbal noun in Latin. **Get**, not gīt.

Giaour—jowr, not gī'ōōr, jī-owr', nor jōōr. An epithet applied by the Turks to a disbeliever in Mahomet and *vice versa*; the name of one of Byron's poems.

Gibbet—jīb'bet, not gīb'bet.

Gladiator—glā'de-ator, not glād-e-a'tor.

Glamour—glā'mōōr, not glām'mur. Worcester gives glā'mer also. A charm in the eyes, making them see things differently from what they really are

Gneiss—nīs, not nēs nor gnēs. A kind of rock.

Gondola—gōn'do-la, not gon-dō'la.

Got. There are some sticklers for niceties that overdo themselves in contending that the use of the verb *got* is generally unnecessary and incorrect in conjunction with *have* and *had*, even in colloquial speech. *Get* means to procure, to obtain, to come into possession of, etc., and it is a very tame assertion that one simply *has* a thing that cost much mental or physical labour. A scholar *has* his lesson, but did it creep into his head while he passively shut his eyes and went to sleep? On the contrary, he *got* it or learned it by hard study, and it is proper to say that he *has got* it. A man *has* a cold, but he *got* it or *took* it by exposing himself. A person *has* a sum of money, but he *got* or *earned* it by his labour. Another *has* good friends, but he *got* or *secured* them by his pleasant address. The chief causes of the warfare against this word are, I think, that *have* and *had*, though generally used as

auxiliaries, can sometimes be used as principal verbs, and make good sense ; and that it has not been sufficiently recollected that in the majority of colloquial cases *got* either stands for, or can be substituted for, another verb. In confirmation of this last statement, is appended the following composed by Dr. Withers : " I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury, I *got* a chaise for town, but I *got* wet before I *got* to Canterbury ; and I have *got* such a cold as I shall not be able to *get* rid of in a hurry. I *got* to the Treasury about noon, but first of all I *got* shaved and dressed. I soon *got* into the secret of getting a memorial before the board, but I could not *get* an answer then ; however, I *got* intelligence from the messenger, that I should most likely *get* one the next morning. As soon as I *got* back to my inn, I *got* my supper and *got* to bed. It was not long before I *got* asleep. When I *got* up in the morning, I *got* my breakfast, and then I *got* myself dressed that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it I *got* into the chaise, and *got* to Canterbury by three, and about tea-time I *got* home. I have *got* nothing for you, and so adieu."

Applying this test of substitution to any doubtful case, I think it right to assert that if there is no other verb or participle that will appropriately take the place of "got," the latter word is *unnecessary* ; but it should hardly be considered as an error, as it is so slight an impropriety compared with many others which are allowed, and especially because we

have long had the usage of many of the best writers and speakers to sanction the employment of the word. The very people that appear to be so shocked at the use of the superfluous *got*, may generally be heard making use of such expressions as "fell *down* upon the ground," "rose *up* and went away," "covered it *over*," and "a great *big* fire." The *down*, *up*, *over*, and *big* are certainly redundant, but they have been heard so long that they are seldom mentioned as errors.

Gourmand—göör'mänd, not gôr'mand, unless the orthography *gormand* is used. A ravenous eater.

Gourmet—göör-met, an epicure.

Gout—gowt, not gööt, as actors are sometimes heard to pronounce it in the following line from *Macbeth*: "On thy blade and dudgeon, *gouts* of blood." (From Latin *gutta*—a drop.)

Gout—göö, relish, taste.

Government—güv'ern-ment, not güv'er-ment. It is a mistake, frequently made, to write and pronounce the word as if it had no "n" in the penultimate.

Gramercy—gra-mër'sy, not grām'er-sy. A word formerly used to express thankfulness with surprise.

Granary—grän'a-ry, not grā'na-ry. There are no such words as *grainery* and *grainary*.

Gratis—grā'tis, not grät-is.

Grenade—gre-nāde', not grën'ade. A kind of explosive shell.

Guardian—gärd'ī-an, not gār-dē'an.

Guerdon—gēr'don, not gwēr'don nor jēr'don. A reward; a recompence.

Guild—gīld, not gīld. A society; a fraternity.

Guillotine—gīl'lo-teen, not gwīl-lo-tūn'.

Guipure—gē-pūr', not gīm-pūre' nor gwī-pūre'. An imitation of antique lace.

Gunwale—commonly pronounced gūn'nel, and spelled so sometimes.

Gutta-percha—gūt'ta-pēr'-cha, not gūt'ta-pēr'ka.

Gyr Falcon—jēr'faw-kn, not jēr'fāl-kun.

H.

Habitus (Fr. *habitué*)—ā-bīt-u-ā', not hāb-it-u-ē'.

Halloo (hal-lōō'), **holla** (hōl'lā), **hollo** (hōl'lō or hōl-lō') or **hollow** (hōl'lōw), but not hōl'ler. Worcester gives halloo (hal-lōō'), holla (hōl-lā'), hollo (hōl-lō') and hollow (hōl'lōw or hōl-lōw'). It is strange that with such a variety of words to choose from, people generally say "*holler*."

Hanged is preferable to *hung*, when the infliction of the death penalty by hanging is meant.

Harass—hār'ass, not ha-räss'.

Harem—hā'rem, not hār'em. Worcester gives hā'rem also. Written also **haram** (ha-rām').

Hardly. *Don't* and *can't* should not be used with **hardly**. Such errors as, "I don't hardly believe it," are not uncommon. *Hardly* means *scarcely*, and the use of don't or can't gives an opposite signification to the sentence.

Haunt—hānt, not hawnt.

Haunted—hānt'ed, not hawnt'ed.

Hautboy—hō'boy a wind instrument.

Hauteur—hō'tūr.

Hawaiian—ha-wi'yan, not ha-waw'yan. Relating to the island of Hawaii.

earth—hārth, not hērth.

Hearth-stone—hārth'stone, not hērth'stone.

Heather—hēth'er, not hēth'er. Worcester gives hēth'er as the pronunciation.

Heinous—hā'nus, not hē'nus, hēn'yus, nor hān'yus.

Herbaceous—er-bā'shus, not her-bā'shus.

Herbage—ērb'ej or ērb'ej, not hēr'bāje.

Heroine—hēr'o-īn, not hē'ro-īne nor hē'ro-īn. Worcester gives the first and the last of the above.

Heroism—hēr'o-izm, not hē'ro-izm. Worcester sanctions both.

Hieroglyphic—hī-er-o-glīf'ik, not hī-er-o-grīf'ik.

Hindoostanee } hin-dōō-stan'ee, not hin-dōō'stān-ee. Worcester's orthography is *Hindostanee* and *Hindostany*, but the accent is on the penult as above.

Homage—hōm'aje, not ōm'aje.

Homeopathy—hō-me-ōp'a-thy, not hō'me-o-pāth-y.

Homeopathist—hō-me-ōp'a-thist, not hō'me-o-pāth-ist.

Hooping-cough—hōōp'ing-cough, not hōōp'ing-cough. Spelled **Whooping-cough**, also.

Horizon—ho-rī'zon, not hōr'i-zon.

Horse-radish—horse-rād'ish, not horse-rēd'dish.

Hough—hōk, not hūff. To disable by cutting the sinews of the ham. As a noun, the word means the joint at the lower portion of the leg of a quadruped ; written hock, also.

Houri—howr'y, not owr'y. A nymph of the Mahomedan paradise.

Hovel—hōv'el, not hūv'el.

Hundred, as spelled, not *hun'derd*.

Hydropathy—hī-drōp'a-ty, not hī'drō-pāth-y.

Hydropathist—hī-drōp'a-thist, not hī'drō-pāth-ist.

Hygiene—hī'ji-ēne, not hī-jeen' nor hī'geen. Worcester authorizes the first and last.

I.

Ichor—ī'kor. The fluid in the veins of the gods.

Illustrate—il-lūs'trate, not il'lus-trāte. Illustrated, illustrating, and illustrative, are likewise accented on the second syllable; illustrator on the first.

Imbroglia—īm-brōl'yō, not īm-brōl'yō. Worcester says īm brōl'ye-ō.

Immobile—im-mōb-il, not īm-mō'bīl nor īm-mō'bīle.

Imperturbable—im-per-tūr'ba-ble, not īm-per-tōō'ra-ble, nor īm-pēr'tu-ra-ble. Incapable of being disturbed.

Impetus—ĩm'pe-tus, not im-pě'tus.

Implacable—im-plă'ka-ble, not ĩm-plăk'a-ble.

Impotent—im'po-tent, not ĩm-pō'tent. Impotency and impotence are accented similarly.

Improvise—im-pro-vize', not ĩm'pro-vize.

Incognito—in-kŏg'ni-tŏ, not in-cŏn'i-to nor in-cŏg-nish'ŏ. **Incog** is an authorized abbreviation. **Incognita** is a female in disguise.

Indigenous—in-did'-je-nous.

Indiscretion—ĩn-dis-krěsh'un, not ĩn-dis-krě'shun.

Indissoluble—in-dĩs'so-lu-ble, not ĩn-dĩs-sŏ'l'u-ble. **Indissolubly**, etc.

Industry—in'dus-try, not ĩn-dūs'try.

Infinitesimal—in-fin-i-těs'i-mal, not ĩn-fin-těs'i-mal.

Ingenuous—ĩn-jěn'yūs, means possessed of genius ; skilful, etc.

Ingenuous—ĩn-jěn'yu-us, means noble, open, frank, generous, etc.

Inquiry—in-kwĩ'ry, not ĩn'kwĩ-ry ; spelled also enquiry.

Invalid—in-val'-id, null, void, having no force.

Invalid—in'-val-ēēd, one infirm or disabled from wounds or sickness.

Inveigle—ĩn-vě'gle, not ĩn-vă'gle. **Inveigler** (in-vě'gler and inveiglement (in-vě'gle-ment).

Irate—ĩ-rāte', not ĩ'rāte. Worcester gives the latter.

Irrational—ĩr-rāsh'un-al, not ĩr-rā'shun-al. **Irrationally** (ĩr-rāsh'un-al-ly), etc.

Iron—ĩ'urn, not ĩ'ron.

Irrecognizable—ir-re-kǒg'ni-za-ble.

Irrelevant, not *irrevelant*. Not applicable ; not suited.

Isinglass—ĩ'zĩng-glass, is a kind of gelatine prepared from the sounds or air-bladders of certain fish, and is used in jellies, for clarifying liquors, etc. ; while the transparent substance, frequently called *isinglass*, which is used in the doors of stoves and lanterns, is really *mica*, a mineral that admits of being cleaved into thin plates.

Isolate—ĩ'so-late, not ĩs'o-late. **Isolated** (ĩ'so-lā-ted), etc.
Worcester gives ĩz'o-late, etc.

Itch—ĩtch, not ěch.

J.

Jamb, not *jam*, is the spelling of the side-piece of a door, window, or fire-place.

Jaundice—jān'dīs, not *janders*.

Jealous—jĕl'us, not jā'lus.

Jean—jāne, not jeen. A twilled cotton cloth. Written also *jane*.

Jew's-harp—jūz'hārp, not jūs'hārp.

Jocund—jōk'und, not jō'kund. **Jocundity**, **jocundly**, **jocundness**, have also the short o.

Jugular—jū'gu-lar, not jŭg'u-lar.

Jujube—jū'jūbe, not jū'jū-be. "Jujube paste."

Just, not *jĕst*, in such sentences as : " I have *just* done it ;"
 " He has *just* enough," etc.

K.

Knoll—*nŏl*, not *nŏl*.

L.

Lamm, to beat, is not spelled *lām* nor *lāmb*.

Lapel—*la-pĕl'*, not *lăp'el*. That part of a coat which laps over the facing.

Lariat—*lăr'i-at*, not *lă'ri-at*. A lasso.

Lay. This word in the sense here considered is a transitive verb, or one in which the action or state implied by the verb passes over to an object. The present tense is *lay* ; the imperfect tense and past participle are *laid* ; and the present participle *laying*. Requiring an object in each of the various meanings attached to it, it is proper to say : " The hen *lays* an egg every day ;" " The man *laid* his load on the ground ;" " The rain has *laid* the dust ;" " The hunter is *laying* a snare." The verb *lie* is an *intransitive* verb, and can have *no object* after it. The present tense is *lie* ; the imperfect tense is *lay* ; the past participle is *lain* ; the present participle is *lying*. Having no objective case to which the action or state passes over, it is correct to say : " Ohio *lies* north of Kentucky ;" " The sick man *lay* upon the bed yesterday ;" " He has *lain* there helpless for weeks ;" " The goods I bought are *lying* on my hands." Contrasting the sentences under each verb, it will be readily seen that Ohio does not *lie* Kentucky, but the hen *lays* the

egg ; the invalid did not *lay* the bed like the man *laid* his load ; he has not *ain* anything, as the rain has *laid* the dust ; and the goods are not *lying* anything, as the hunter is *laying* the snare. If the foregoing differences have been carefully observed, I imagine that it will always be easy to select the proper word by remembering the following rules :

1. If the person or thing spoken of exerts an action that must pass over to an object, use *lay*, *laid*, and *laying*.

2. If the person or thing spoken of exerts an action that does not pass over to an object, use *lie*, *lay*, *lain*, and *lying*. "He *laid* upon the bed," then, is incorrect, for the verb has no object. It should be : "He *lay* upon the bed." But, "He *laid himself* upon the bed," would be correct, for there is an objective case, *himself*, supplied. "Let these papers *lay*," should be, "Let these papers *lie*." "The ship *lays* at anchor," should be, "The ship *lies* at anchor." "The ship *laid* at anchor," should be, "The ship *lay* at anchor." "They have *laid* in wait for you," should be, "They have *lain* in wait for you." "This trunk is *laying* in our way," should be, "This trunk is *lying* in our way." Errors connected with the use of these verbs are more common, probably, than any others in our language, being detected in the conversation and writings of many of the best educated people. Attention to the above rules, and a few trial sentences in the different moods, tenses, numbers, and persons, ought to make the selection of the proper word so simple, that persons should seldom make mistakes, especially if they will remember that *lie*, *lay*, *lain*, *lying*, mean rest ; *lay*, *laid*, *laying*, mean action.

Learn. *Learning* is done by the scholar or student, and *teaching* by the instructor. "She will *learn* me how to play," should be, "She will *teach* me how to play," etc.

Leasing—leez'ing, not lēs'ing. An obsolete word meaning falsehood ; lying. "Thou shalt destroy them that speak leasing." —*Bible*.

Legate—lēg'ate, not lē'gāte.

Legendary—lēj'end-a-ry, not lē'jēnd-a-ry.

Leisure—lē'zhur, or lēzh'ur, not lā'zhur. *Leisurely* (lē'zhur-ly).

Length, not lēnth. Every letter is sounded, also, in lengthly, lengthen, lengthiness, etc.

Lenient—lē'ni-ent, not lēn'i-ent. *Leniently* (lē'ni-ent-ly), etc.

Lethe—lē'thē, not lēth. The mythological and poetical name of a river of the infernal regions, the drinking of which caused forgetfulness of the past.

Lethean—lē-thē'an, not lē'the-an.

Let's. It should be remembered that *let's* is really *let us*, the apostrophe denoting the elision of the u. Such expressions then as : "let's us go," "let's him and me go," should be, "let us go" (or let's go), and "let him and me go ;" for who wishes to say "let us us go," or "let us him and me go" ?

Levee—lēv'-ee, not le-vēē.

Leverage—lē'ver-aje, not lēv'er-aje.

Library—lī'bra-ry, not lī'ba-ry.

Licorice—līk'o-rīs not līk'er-īsh.

Lichen—lī'-ken or līk'en, not as spelled.

Lie. See **Lay**.

Lien—lé'en or l'y'en, not *leen*. A charge upon property for the satisfaction of a debt.

Lighted is preferable to **lit** as the imperfect tense and past participle of the verb to *light*. "He *lighted* the gas," instead of, "He *lit* the gas." "I have *lighted* the fire," instead of, "I have *lit* the fire." The same remarks apply to the imperfect and participle of *light* taken as an intransitive verb. "The bird has *lighted* upon the tree," instead of, "has *lit* upon the tree." *Lit* is condemned as obsolete.

Lilac—li'lac, not lā'lac ; a flowering shrub, a colour.

Lithographer—li-thog'ra-pher, not lith'o-grāph-er, nor li-thög'ra-pher. **Lithography** (li-thög'ra-phy).

Loath—lōth, not löth ; the *th* is as in *both*. Reluctant. Written sometimes loth. The verb is loathe, with the *th* as in *breathe*.

Lyceum—li-sē'um, not l'y-se-um.

M.

Machiavelian—māk-i-a-vēl'ian, not māsh-i-a-vēl'ian. Pertaining to Machiavel ; politically cunning.

Mad—is the term applied to those deranged in intellect. In the sense of provoked, wrathful or indignant, *angry* is generally considered the more appropriate word. "*Mad as a March hare*," is an indelicate term that should not be used on account of its origin.

Madame—French, mā-dām' ; in English, mād'am.

Magna Charta—magna kār'ta, not magna chār'ta.

Manes—mā'nēs, not mānz. The souls of the dead.

Manor—mān'or, not mā'nor.

Marigold—mār'i-gold, not mā'ri-gold.

Matin—māt'in, not mā'tin.

Matins—māt'inz, not mā'tins.

Mattress—māt'tress, not ma-träss'. Written also *matress*, and pronounced as the first.

Mew—mū, not me-yow'. To cry like a cat.

Mediocre—mē'di-ō-ker, not mē-di-ō'ker, nor mē-di-ōk're.

Melange—ma-längzh', not me-länj'.

Melanotype—me-län'o-type, not me-lä'no-type.

Melodrama—mēl-o-drā'ma, not mēl-o-drām'a, nor mēl-o-drū'ma.

Memoir—mēm'wor or mēm'wor, according to Webster; Worcester gives mē-moir' or mēm'wār.

Mesdames—mā-dām', not mēz-dāmes'.

Metallurgy—mēt'al-lur-jy, not me-tāl'lur-jy.

Metaphor—mēt'ā-for. The failure to distinguish between metaphors and similes is a very common mistake. In a metaphor the resemblance is implied without any words to express the similarity; as soon as the latter are added it becomes a simile. "Hope is an anchor," and "Judah is a lion's whelp," are metaphors. "Hope is *like* an anchor," and "Judah is *like* a lion's whelp," are similes.

Metrical—mēt'rik-al, not mē'trik-al.

Mezzo—mět'zō, not měž'zō. An Italian word meaning middle; not extreme. **Mezzo-soprano** (mět'zo-soprä'no); between contralto and soprano; said of the voice of a female singer. **Mezzotinto**, etc.

Microscope—mī'kro-scope, not mīk'ro-scope. **Microscopic** (mī-kro-scöp'ic). **Microscopy** (mī-kros'co-py).

Mien—mēen, not māne.

Mineralogy—min-er-al'o-jy, not min-er-öl'o-jy.

Minuet—mīn-ū-et, not mīn-ū-ět'. A dance.

Mischievous—mīs'che-vūs, not mīs-che'vūs, nor mis-che've-us.

Mischievously and **mischievousness** are also accented on the first syllable.

Modify—mōd'ī-fy, not mō'di-fy.

Modulate. This word is often used incorrectly instead of *moderate* in such sentences as: "*Modulate* your voice," when it is meant to command or request that the tone be *moderated* or lowered. *Modulate* means to vary or inflect in a musical manner, and although the word might often be used with propriety in such sentences as the above, yet it is not always what is *meant* by the speaker. A person's voice may be perfectly *modulated*, and yet the tone may be so high that it is desirable, upon certain occasions, to have it *moderated*.

Moire—mwōr, not mōre nor mō're. **Moire antique** (mwor än-tēk').

Molasses. It may seem incredible to those who have never heard the error I am about to mention, that such a ridiculous blunder could occur. I should hardly have believed it myself, if I had

only heard of it; but I was once in a part of the country where all the people for miles around spoke of molasses as if it were a plural noun, and I frequently heard such remarks as the following: "*These* molasses are very good; *they* are the best I have seen for some time." I once began to remonstrate with one of the champions of the plurality of the treacle, and insisted that he should say, "*this* molasses," and, "*it* is good," etc.; but it was of no avail. He insisted that the word was analogous to *ashes*, and if one was plural so was the other. The absurdity arose, as so many others do, from not calling treacle, treacle.

Momentous—mo-men'-tous, not mo-men-tu'-ous.

Monad—mō'nad, not mō'nad. An ultimate atom.

Money—mon'eys in the plural, not mon-ies.

Monogram—mōn'o-gram, not mō'no-gram.

Monograph—mōn'o-graph, not mō'no-graph.

Monomania—mōn-o-mā'nia, not mō-no-mā'nia. **Monomaniac** (mōn-o-mā'ni-ac).

Moor—mōōr, not mōre. An extensive waste; a heath. *Moor*, the name of a native of North Africa, is similarly pronounced.

Morale—mō-rāl', not mōr'āle nor mō-rāl'.

Mountainous—mount'ain-ous, not moun-tā'ni-oūs.

Multiplication—mūl-ti-pi-cā'tion, not mūl-ti-pi-cā'-tion.

Murrain—mūr-rīn, not mūr'rāne. A disease among cattle.

Museum—mu-zē'um, not mū'ze-um.

Mushroom, as spelled, not *mush-roon*.

Mussulmans, not *musselmen*, is the plural of *Mussulman*.

Mythology—mīth-ōl-o-jy, not mī-thōl'o-jy.

N.

Naiad—nā'yad, not nā'yd nor nā'xd. A water nymph.

Naive—nā'ev, not nāve nor nāve. Natural; artless.

Naivete—nā'ev-tā, not nā-vēte' nor nā-vē'ta.

Nape—nāp, not năp. The back part of the neck.

Nasal—nā'zal, not nā'sal nor nă'sal.

Nasturtium or **Nasturtion**, not *asturtion*.

Negligee—nĕg-li-zhā, not nĕg-li-jĕ', nor nĕg'li zhā.

Newspaper—nūz'pā-per, not nūs'pā-per.

Niche—nĭch, not nĭck, when a concave recess in a wall for an ornament is meant. If a piece is chopped roughly out of anything, it leaves a *nick*. *Nick* of time, not *niche* of time, when a critical moment is meant.

Nomad—nŏm'ad, not nŏ'mad. One of a wandering tribe.

Written *nomade* (nŏm'ade) also. From Greek *Nomos*, a pasture.

Nomenclature—no-men-clā'ture, not nŏ'men-clā-ture.

Nominative, not *nom-a-tiv*.

Nonillion—nŏ-neell'ion, not nŏn-ill'ion.

Hook—nōōk, as given by Webster. Worcester sanctions both
nōōk and nōōk.

Notable—nō'ta-ble, not nōt'a-ble.

Nymphean—nīm-fe'an, not nīmf'e-an. Relating to nymphs.

O.

Obesity—ō-bēs'i-ty, not o-bē'si-ty.

Obligatory—ōb'li-ga-to-ry, not ōb-līg'a-to-ry, nor ob-lī-gā'to-ry.

Often—ōf'n, not ōf'tēn.

Omega—ō-mēg'a, not ōm'e-ga.

Onerous—ōn'er-ous, not ō'ner-oūs.

Only—ōn'ly, not ōn'ly.

Onyx—ō'nyx, not ōn'yx.

Opal—ō'pal, not ō-pāl' nor ō-pawl'.

Opponent—op-pō'nent, not ō-po-nent.

Ordinance, not *ordinance*, when cannon, artillery, etc., are intended. *Ordinance* is a rule established by authority.

Orgeat—ōr'zhat or ōr'zhā, not ōr'je-at. Worcester gives ōr'zhat.

Orthoepy—ōr'tho-e-py, not ōr-thō'e-py.

Orthoepist—ōr'tho-e-pist, not ōr-thō'e-pist.

Overflowed, not *overflown*. The former is from overflow, the latter from overfly.

P.

Palaver—pǎ-lǎv'er, not pa-lau'ver.

Pall-mall—pǎl-měł', not pawl-mawl'. The name of a game with a ball and a ring, formerly played in England; and the name of a street in London, so called from being a place famous for such play. Written also *pail-mail* and *pell-mell*, both pronounced as above. Pell-mell used as an adverb means mixed together in a disorderly manner; but one person cannot rush *pell-mell*.

Papyrus—pa-pf'rus, not pǎp'i-rūs. A material used for writing upon by the ancients, made from a plant of the same name.

Parent—pǎ'rent, not pâr'ent.

Parisian—pǎ-rîz'ian, not pa-rîsh'ian nor pa-rîss'ian. Worcester gives pa-rîzh'ian.

Paroquet—pǎr'o-quet, not pǎr-o-kět'.

Parquet—pǎr-kǎ' or pǎr-kět'. An inlaid floor.

Parquette—pǎr-ket', not pǎr-kǎ'.

Partner, not *pardner*.

Partridge, not *pattrij*.

Patent. The *adjective* is pronounced either păt'ent or pǎ'tent. When used as a verb or a noun, it is pronounced păt'ent.

Patois—păt-wǒ', not păt'wǒ nor păt-waw'.

Patriot—pǎ'tri-ot, not păt'ri-ot. Patriotic, patriotism, etc., have also the long a. Worcester gives the same with the ex-

ception of *patriotic*, which he pronounces both pā'tri-ot-ic and pāt'ri-ot-ic.

Patron—pā'tron, not pāt'ron. **Patroness**, **Patronage**, and **Patronless** have also the long a.

Pease—pēze, not *peas*, when an uncounted quantity is referred to, as : a bushel of *pease*, a plateful of *pease*, some more *pease*, etc. *Peas* when a certain number is mentioned, as : a dozen *peas*, fifty *peas*, etc.

Pedal—pēd'al, not pē'dal, when that portion of a piano or harp acted upon by the feet is meant. Pē'dal is an adjective, and means pertaining to the above, or to a foot.

Perfect. I have selected this as the representative of a class of adjectives that, strictly speaking, do not admit of comparison. I have noticed, invariably, that those who appear to be so anxious to correct the error of giving degrees of comparison to a few stereotyped words of this class, such as *round*, *square*, *universal*, *chief*, *extreme*, etc., are singularly remiss in calling attention to a great many other mistakes of the same kind that are equally prominent. Amongst the latter may be, mentioned the comparison of *correct*, *complete*, *even*, *level*, *straight*, etc. It will be admitted that if anything is *perfect* it can not be *more* so ; and as soon as it is *less* so it fails to be *perfect* at all. So, if anything is *correct* it is perfectly free from error ; it can not be made *more* correct, and if its correctness is detracted from, it is not quite correct any longer. A *straight* line is one that does not vary from a perfectly *direct* course in

the slightest degree ; it can not be *straighter*, and if it could be *less* straight, it would be *curved*. It is ridiculous for any one to insist upon a national reformation of a few such errors, and suffer a hundred others just like them to exist without remonstrance. Either *nearer* and *nearest*, *more nearly*, and *most nearly*, and the like, should be substituted for the degrees of comparison and used with all such words ; or people should treat them as all other adjectives, just as the best writers and speakers have always done.

Perfidious—per-fid'i-ous, not pĕr'fid-oŭs. Worcester allows per-fid'yūs in addition to the first.

Peony (pĕ'o-ny) **Pæony** (pĕ'o-ny) or **Piony** (pī'o-ny) not pī'ny as often called. A flower.

Perambulate, not *preambulate*.

Period—pĕ'ri-od, not pĕr'i-od. **Periodic**, **Periodical**, etc., have also the long e.

Perspire, not *prespire*.

Perspiration, not *prespiration*.

Persuade. This word carries with it the idea of success in one's endeavours to convince or induce. "I *persuaded* him for a long time, but he would not grant my request," should be, "I *tried to persuade* him," etc.

Petrel—pĕt'rel, not pĕ'trel. A bird. Worcester allows the latter also.

Phaeton—fā'et-on, not fā'te-on, nor fe-a'ton. A vehicle.

Pharmaceutist—fār-ma-sū'-tist, not fār-mā-kū'tist nor fār-mā'kū-tist.

Pharmacopœia—fär-ma-co-pē'ya, not fär-mā-cō'pi-a.

Piano—pi-ä'no, not pī-än'o. Worcester allows pī-än'o.

Piano-forte—pī-ä'no-för'tä, not pī-än'o-fört. Worcester sanctions pī-ä'no-för'te, pī-än'o-för-te, and remarks in parenthesis, *often* pe-än'o-fört; but the last pronunciation is evidently not preferred.

Pilaster—pī-läs'ter, not pīl'as-ter. A square pillar set into a wall and projecting slightly.

Piquant—pīk'ant, not pīk'wänt nor pēk'wänt. **Piquantly** (pīk'-ant-ly), etc.

Placard—plä-kärd', not pläk'ard.

Placid—pläs'id, not plä'sid. **Placidly** and **placidness** have also the short a.

Plait—plät, not plät nor plēt. A braid; or to braid. **Plat** (plät) is a proper word, however, having the same meanings, but the difference in pronunciation must be observed, when the spelling is as above. **Plait**, meaning a fold of cloth, as in a shirt bosom, is also pronounced plät.

Platina—plät'ina or pla-tē'na, not pla-tī'na nor pla-tīn'a. Worcester allows plät'i-na only.

Platinum—plät'i-num or pla-tī'num, not pla-tē'num nor pla-tīn'-um. Worcester gives plät'-i-num only.

Plebeian—ple-bē'ian, not plē'bi-an. **Ple-bön'**, as some pronounce it, is outrageous.

Plenary—plé'nary, not plén'a-ry. Full; entire. Worcester gives both methods.

Postaster—pō'et-ās-ter, not pō'et-tāst-er. A very minor poet.

Poniard—pōn'yard, not poin'yard.

Posthumous—pōst'ū-mus, not pōs'thū-mous. **Posthumously** (pōst'ū-mous-ly).

Potable—pō'ta-ble, not pōt'a-ble. Drinkable.

Potheen—pō-theen', not pōt'teen. When spelled *potteen*, however, as it may be correctly, the latter pronunciation is proper.

Prairie—prā'ry, not per-rā'ry.

Prebendary—prēb'end-a-ry, not prē'bend-a-ry. A clergyman of a collegiate or cathedral church, who enjoys a prebend.

Prebend—prēb'end, not prē'bend. A stipend.

Precedence—pre-sē'dence, not prēs'e-dence. **Precedancy** and **precedently**, have the second syllable accented also.

Precedent—pre-sē'dent, not prēs'e-dent. An adjective meaning antecedent.

Precedent—prēs'e-dent, not pre-sē'dent nor prē'se-dent. A noun meaning an example or preceding circumstance. **Precedented** and **unprecedented** have also the short e.

Precocious—pre-kō'shus, not pre-kōsh'ūs. **Precociously** and **precociousness** have also the long o.

Predatory—prēd'a-to-ry, better prē'da-tory, not pre-dā'-tory. **Plundering**; pillaging.

Predecessor—prē-de-cēs'sor, not prēd-e-cēs'sor.

Preface—prēf'ace, not prē'face. **Prefatory** (prēf'a-to-ry).

Prejudice, not *predudice*.

Prelate—prēl'ate, not prē'late.

Presage—prē'sāge, not prēs'āge; not *prestige*, nor when something is meant that foreshows a future event; an omen. "This is a *presage* of victory."

Prescription, not *perscription*.

Prestige, not *presage*, when it is meant that some one carries weight or influence from past deeds or successes. "The *prestige* of the hero's name was half the battle."

Presentiment—pre-sent'i-ment, not pre-zent'i-ment.

Pretty—prūtty or prīt'ty, not prēt'ty. Prettily (prīt'ti-ly), etc.

Preventive, not *preventative*.

Primeval—prī-mē'val, not prīm'e-val.

Process—prō'sess, not prō'sess.

Prodigy, not *prejidy*.

Produce—prōd'uce, not prō'duce, *i.e.* for the noun. For the verb, pro-dūce' is correct.

Product—prōd'uct, not prō'duct.

Progress—prōg'ress, not prō'gress, *i.e.* for the noun. For the verb, pro-gress' is the correct pronunciation.

Prosody—prōs'o-dy, not prō'so-dy nor prōz'o-dy.

Protean—pro-tē'an, not prō'te-an. Assuming different shapes.

Protege (Fr. protégé)—prō-tā-zhā', not prō'tēje. One under the care of another. Protegee (Fr. protégée)—prō-tā-zhā' feminine.

Psalm—sām, not sām. Psalmist (sām'ist). Worcester gives sām'ist also for the latter word.

Psalmody—sām'o-dy, not sāl'mo-dy nor sām'o-dy.

Psychical—sī'kĭk-al, not sĭk'ĭk-al nor fĭz'ĭk-al, as it is sometimes thoughtlessly pronounced in reading. Pertaining to the human soul.

Pumpkin, not *punkin*. *Pumpkin* itself is a corruption of *pumpion* or *pompion*, but is the word that is now generally used.

Purulent—pū'ru-lent, not pūr'u-lent. Containing pus or matter.

Purulence and **purulency** have also the long u in the first syllable.

Put—pööt, not püt. This anomalous pronunciation is hard for some to adopt, the natural tendency being to sound the *u* as it is in a host of other words consisting of two consonants with a short u between them, as: bun, but, cut, dug, fun, gun, hut, nut, etc.

Pyrites—pī-rĭ'tez, not pe-rĭ'tez, pĭr'i-tez, not pĭ'rĭtez.

Q.

Qualm—kwäm, not kwäm. Worcester allows kwawm also.

Quay—kēē, not kwā.

Querulous, means complaining, whining, etc., and not *questioning*.

Quinine—kwĭnēēn or kwĭ'nĭne', not kwi-neen'. Worcester gives kwĭ'nĭne' or kwĭn'ine.

Quoit—koyt, not kwoit.

Quoth—kwöth or kwüth, not kwöth.

R.

Rabies—rā'bi-ēs, not rāb'ēs. Madness, as that of dogs.

Radish—rād'ish, not rēd'ish, an esculent root.

Raillery—rāl'ler-y, not rāl'ler-y. Slight ridicule ; pleasantry.

Raise—Rise. *Raise* is a transitive verb, or one in which the action passes over to an object. Present tense, *raise* ; imperfect tense and past participle, *raised* ; present participle, *raising*. *Rise* is an intransitive verb, the action not passing over to an object. Present tense, *rise* ; imperfect tense, *rose* ; past participle, *risen* ; present participle, *rising*. Errors in the use of these words ought to be avoided by remembering the following rules :

1. If the person or thing spoken of exerts an action that passes over to an object, use *raise*, *raised*, and *raising*.

2. If the person or thing spoken of exerts an action that does not pass over to an object, use *rise*, *rose*, *risen*, *rising*. To avoid further repetition in the method I have adopted to impress upon the mind the difference between transitive and intransitive verbs by contrasted sentences, I would refer the reader to the remarks under *Lay*. "I will *raise* in the morning at five," should be, "I will *rise*," etc. "I will *raise* the *window*," etc., is correct, for the action passes to or affects the window. "I will *raise myself* if I have the strength" is correct, because an object, *myself*, is furnished. "The price of flour is *raising*," should be, "The price of flour is *rising* ;" but it is right to say, "The merchants are *raising* the price of flour." "Gold has *raised* in value," should be, "Gold has

risen in value." "The price of bonds *raised* in less than an hour," should be, "The price of bonds *rose*," etc. "The sun is *raising*," should be, "The sun is *rising*." "The sun is *raising* the temperature," is proper. The pulse has *risen*, but excitement has *raised* it. The river has *risen* in its bed and has *raised* the canal. Birds *rise* in the air. *Arise* can often be appropriately substituted for *rise*.

Rampant—rām'pant, not ram-pant'.

Rapine—rāp'in, not rāp'een nor rā-peen'.

Raspberry—rāz'ber-ry, neither rās'ber-ry nor rawz'ber-ry.

Worcester gives raz'ber-ry and rās'ber-ry.

Rational—rāsh'un-al, not rā-shun-al. **Rationalist** (rāsh'un-al-ist), etc.

Recess—re-cēs', not rē'cēs.

Recherche (Fr. *recherche*)—rā-shēr-shā', not re-shersh'. Worcester gives rā-sheer-shā'.

Recluse—re-kluse', not re-kluze'.

Reconnaissance—re-kon'-ā-zāns.

Recriminations, not *mutual recriminations*; the prefix *re* tells of the *mutuality*.

Redolent—rēd'o-lent, not re-dō'lent. Diffusing odour or fragrance

Relevant, not *revelant*. Pertinent; applicable.

Reliable—use trustworthy instead, for reliable is a barbarism.

We can love a thing, and therefore a thing is loveable; but we cannot rely a thing, though we rely *on* a thing, and therefore a thing cannot be *reliable*. The word violates the genius of our language.

Relic, not *relict*, when that which remains, a corpse, or anything preserved in remembrance, is meant. **Relict** means a widow.

Rendezvous—răng'de-vōō, not rēn'de-vōōz. Worcester gives rēn'de-vōō and rēn'de-vōōz. The plural *randezvous*, răng'dă-vōōz.

Requiem—rēk'wī-em, not rē'kwi-em. Worcester gives both pronunciations.

Resume (Fr. *résumé*)—ră-zŭ-mă', not re-zŭme' nor rē-zŭ'mă. Worcester gives rez-n-mă'.

Reticule, not *ridicule*, when a little bag (of net-work, etc.) is meant.

Reveille—ră-vě'l'yă, not rēv-a-lē. Worcester gives the first and re-văl'.

Ribald—rīb'ald, not rī'bald. Low; obscene. **Ribaldry** (rīb'ald-ry).

Rinse—rīnss, not rēnse nor rānch. "*Wrench* your mouth," said an uneducated dentist to a patient after *wrenching* out a large molar. "Thank you," replied the patient. "*You* have done that, but I'll *rinse* it, if you please."

Ripples, not *riffles*.

Romance—ro-manss', not rō'manss.

Roseate—rō'ze-at, not rōz'āte. Worcester gives rō'zhe-at also.

Roue (Fr. *roué*) rōō-ă', not rōō. Worcester gives rōō'ă.

S.

Sacerdotal—săs-er-dōtal, not să-ser-dō'tal, să-ker-dō'tal, nor săk-er-dō'tal.

Sacrament—săk'ra-ment, not să'kra-ment. **Sacramental** (săk'ra-ment-al), etc.

Sacrifice—When a verb, sāk'ri-fīz, not sāk'ri-fis nor sāk'ri-fise.
When a noun, sāk'ri-fis.

Sacristan—sāk'rist-an, not sākrist-an nor sākris'tan **Sacristy**
(sāk'rist-y)

Said. *Said* (sēd), not says (sēz), in speaking of past remarks.
Many educated people in Ireland and America are guilty of this vulgarism. “‘I will call to see you soon,’ *sez* he.” “‘I will be glad to see you at any time,’ *sez* I.” Where the details of a long conversation are given, the frequent repetition of *sez*, or even *said*, is very grating to the refined ear. The use of *asked*, *inquired*, *remarked*, *suggested*, *answered*, *replied*, etc., instead, has a pleasing effect upon narrative or anecdote. It is preferable, also, to give the *exact words* of the speaker after *said*, etc., as: “When he had finished reading the letter, he said, ‘I will attend to the business the first leisure moment I have.’” When the word *that* follows the *said*, the substance only of the remark may be given, as: “He said that he would attend to the business the first leisure moment he had.” Whichever form is used in narrative, it is not at all harmonious to give the *exact words* of one speaker and only the substance of the remarks of another, at least without regard to regularity in alternation.

Salam—sa-lām', not sa-lām'. Written *salaam* also, and pronounced similarly.

Saline—sa-line' or sālīne, not sālēn'. Worcester gives *saline* only

Salve—sāv, not sāv. Worcester gives *sālv* also.

Samaritan—sa-mār'i-tan, not sa-mā'i-tan.

Sanitary, not *sanatory*, when *pertaining* to health is meant.

Sanatory is more restricted in its application, and means healing ; curative.

Saracen—sār'a-sen, not sār'a-ken.

Sarsaparilla—sār-sa-pa-rī'l'a, not sās-sa-pa-rī'l'a, nor sār-sa-fa-rī'l'a.

Satyr—sā'tur. Worcester gives sūt'ir also.

Saucy—saw'sy, not *sassy*.

Saw—as spelled, not sawr.

Schism—sīzm, not skīsm.

Seckel, not sīck-el. A kind of pear.

See. It is not uncommon to meet with people who incorrectly use *see* in the imperfect tense, as: "I *see* him yesterday," instead of, "I *saw* him yesterday." *See* is never used in any tense but the present, without an auxiliary, as *did*, *shall*, etc.

Seignior—sēn'yur, not sām'yor.

Seine—sēn, not sām. A net for catching fish.

Senile—sē'nīle, not sēn'īle. Pertaining to old age.

Separate, not *seperate*. The loss of the *a* is not noticed in the pronunciation, but the mistake frequently occurs in writing this word, as it does in the words *inseparable*, *inseparableness*, *separation*, etc.

Servile—sēr'vīle, not sēr'vīl.

Sett. Noun. There are many who incorrectly use *sett* in writing of a *set* of dishes, a *set* of chess-men, a *set* of teeth, or of some

other collection of things of the same kind. A *sett* is a piece placed upon the head of a pile for striking upon, when the pile is too short otherwise to be reached by the hammer.

Set—Sit. Blunders in the use of these words are amongst the most common. *Set*, as we shall first consider it, is a transitive verb, or one in which the action passes over to an object. Present tense, *set*; imperfect tense and past participle, *set*; present participle, *setting*. *Sit* is an intransitive verb, or one which has no object after it. Present tense, *sit*; imperfect tense and past participle, *sat*; present participle, *sitting*.

To avoid repetition as much as possible, I would refer any one to whom the explanation here given is not perfectly clear, to the rules and remarks under *Lay* and *Raise*, which are equally applicable here. "Will you *set* on this chair?" should be, "Will you *sit* on this chair?" "Will you *set* this *chair* in the other room?" is correct. "I *set* for my picture yesterday," should be, "I *sat*," etc. "This hat *sets* well," should be, "This hat *sits* well." "Court *sets* next month," should be, "Court *sits* next month." "The hen has been *setting* for a week," should be, "The hen has been *sitting*," etc. "As cross as a *setting* hen," should be, "As cross as a *sitting* hen." But a person may *set* a hen; that is, place her in position on eggs. One *sits* up in a chair, but he *sets* up a post. One *sits* down on the ground, but he *sets* down figures. *Set* is also an intransitive verb, and has special meanings attached to it as such, but they may be readily understood by a little study of the dictionary, and no confusion need arise. The sun *sets*. Plaster of Paris *sets*. A setter dog *sets*. One *sets* out on a journey. *Sit* may also be used in two senses as a transitive verb, as: "The general *sits* his horse well," and "The woman *sat* herself down."

Sew—sō, not sū.

Shampoo, not *shampoon*. Shampooing. Written also champoo.

Shekel—shék'el, not shē'kel.

Shumac—shū'mak, not shū-mak'. Written also sumac and sumach, both accented on the first syllable.

Sick *of*, not sick *with*, as sick *of* a fever.

Sienna—si-én'na, not *senna*, when colour is meant. Senna is a plant used as medicine.

Simultaneous—sím'ul-tā'ne-ōs, not sī-mul-tā'ne-ous. Simultaneously (sī-mul-tā'ne-ous-ly), etc.

Since, not *sence*.

Sinecure—sī'ne-cure, not sīn'e-cure. An office which yields revenue without labour.

Sit. See Set.

Slake—slāke, not slāk, when the word is spelled as given, as: to *slake* lime, to *slake* one's thirst, etc. If spelled slack, the ordinary pronunciation is right.

Slough—slow, not slōō nor slō. A mudhole. Written also (slōō) also.

Slough—slūf, not as above. The cast skin of a serpent. Dead flesh which separates from the living. The verb expressing this action is pronounced the same.

Sobriquet—sob'-ri-kā, not written *soubriquet*. Worcester pronounces it sōb'rē-kā'.

Soften—sōf'fn, not sawf'ten.

Sonnet—sōn'net, not sūn'net.

Soot—sōōt or sōōt, not sūt.

Soporific—sō-por-īf'ik, not sōp-o-rīf'ik.

Sotto Voce—sōt'tō vō'chā, not sōt'to vōs' nor sōt'tō vō'sē.

Souse—souss, not sowze. To plunge into water.

Spasmodic, not *spasmodic*.

Spectacles—spēk'ta-kls, not spēk'tik-els.

Spermaceti—sperm-a-sē'tī, not sperm-a-cīt'y, nor pār-ma-sit-ty.

Spider, not *spiter*.

Splenetic—splēn'e-tic, or sple-nēt'ic. Fretful; peevish.

Spoliation—spō-li-ā'tion, not spoil-i-ā'tion.

Spurious—spū'ri-ous, not spū'r-i-ōūs. Spuriously (spū'ri-ous-ly), etc.

Statfical—stāt'i-cal, not stā'ti-cal. Pertaining to bodies at rest.

Stationery, not *stationary*, when paper, envelopes, ink, etc., are meant. Stā'tion-ā-ry means fixed, not moving.

Statue, not *statute*, when a carved image is meant.

Statute, not *statue*, when a law or decree is meant.

Stearine—stē'a-rīn, not stēr'īn.

Stereoscope (stē'-re-o-scope), **stereotype** (stē'-re-o-type), etc.

Stolid—stōl'id, not stō'lid. Stupid; dull.

Stratum—strā'tum, not strāt'um. **Strata** (strā'ta), the Latin plural is used much more than the English *stratums*. Errors like "*a strata of gravel*," are also not unfrequently heard.

Strategie—strā-těj'-ik, not strāt'e-jik. **Strategical** (stra-těj'ji-cal) and **strategist** (strāt'e-jist). Worcester gives *stra-těj'ic* and *stra-těj'i-cal*.

Strum or **Thrum** should be used, and not *drum*, when the noisy and unskilful fingering of a musical instrument is meant.

Stupendous—stu-pen'dūs, not stu-pěn'jūs nor stu-pěn'de-us.

Suavity—swäv'i-ty, not swäv'i-ty nor su-äv'i-ty.

Subtraction, not *substraction*, when the act of deducting is meant. **Subtract**, not *substract*.

Subtile—süb'til, not sūt'tle, fine drawn or acute.

Subtle—sūt'tle, not süb'tle. **Sly**, artful, crafty.

Suffice—süf-fiz', not süf-fis'.

Suicidal—sü-i-s'dal, not sü-is'i-dal. Worcester places the principal accent on the first syllable.

Suits—sweet, not süte. When the word *suit* is used, however, the latter pronunciation is correct.

Sulphurous—sül'phur-ūs, not sul-phü'rūs nor sül-phü're-us.

Sulphureous is another word.

Sumac, Sumach—shü'mak, a plant.

Supersede, superseded, superseding. Observe the *s* in the penultimate. It is a common error to write *supercede*, etc.

Supposititious—sup-pos-i-tī'shus, not sup-po-sī'shus. Put by a trick in the place of another, as, a *supposititious* child, a *supposititious* record.

Surtout—sūr-tōōt', not sūr-towt' nor sūr'tōōt.

Swath—swawth, not swawthe. Worcester gives swōth. The sweep of the scythe in mowing.

Swept, not *sweep*—all the letters must be sounded.

T.

Tabard—tāb'-ard, not tā'-bard.

Tabernacle—tāb'er-na-cle, not tāb-er-nāk'cle.

Tapestry—tāp'es-try, not tā'pēs-try.

Tarlatan—tār'la-tan, not tārl'tun. Tartan is a different material.

Tarpaulin—tār-paw'lin, not tār-pō'lin. Written also tarpauling and tarpawling.

Tartaric—tar-tār'ic, not tar-tār'ic. Pertaining to or obtained from tartar, as *tartaric* acid.

Tassel—tās'sel, not taw'sel. Worcester gives tōs'sl also.

Tatterdemalion—tāt-ter-de-māl'ion, not tāt-ter-de-mā'li-on.

Telegraphy—te-lēg'ra-fy, not tēl'e-grāf-y.

Telegraphist—tel'e-grāph-ist. A telegraphic operator. No such word as *telegrapher* is given.

Terpsichorean—terp-sīk-o-rē'an, not terp-si-kō're-an. Relating to Terpsichore (terp-sīk'o-re), the muse who presided over dancing.

Tete-a-tete—tăt-ă-tăt', not teet-ă-teet.

Theatre or theater—thē'a-ter, not the-ă-ter.

Threshold—thrēsh'ōld, not thrēz'ōld nor thrēz'hōld. Worcester gives thrēsh'hōld.

Thyme—tīm, not as spelled.

Tic-douloureux—tīk'-dōl-o-rōō, not dō-lō-rōō'.

Tiny—tī'ny, not tee'ny nor tīn'y.

Tolu—to-lū', not tū'lū.

Tomato—to-mă'to, not to-măt'o nor tō-mě'to.

Topographic—tōp-o-graph'ic, not tō-po-grăph'ic. **Topographical** and **topographically** have also the short o in the first syllable.

Tour—tōōr, not towr.

Tournament—tūrn'a-ment, according to Walker and Webster. Worcester gives tōōr'na-ment also.

Toward and towards—tō'ward and tō'wardz, not to-ward' and to-wardz'.

Tragacanth—trăg'a-kănth, not trăj'a-sănth nor trăg'a-sănth. A gum used for mucilage.

Traverse—trăv'erse, not tra-verse'. **Traversable, traversing and traversed** have also the accent on the first syllable.

Tremendous—tre-măn'dūs, not tre-măn'de-ūs nor tre-măn'jūs.

Trilobite—trī'lō-bīte, not trīl'o-bīte nor trōl'lo-bīte, as it is often called.

Troche—trō'kee, not trōsh, trō'she, trōke nor trōtch. **Plural, troches** (trō'keez). A lozenge composed of sugar, mucilage and

medicine, as : *bronchial troches*. Trochee—trō'kee, is a foot in poetry.

Truculent—trūk'-ū-lent, not trū'su-lent.

Truths—trūths, not trūthz, is the plural of truth.

Tryst—trīst, not trist. An appointment to meet. *Tryster* (trīst'er), *trysting* (trīst'ing).

Turbine—tūr'bīn, not tūr'bīne. A kind of water wheel.

U.

Umbrella—um-brēl'la, not um-ber-rēl' nor um-ber rēl'la.

Upas—ū'pās, not ū'paw nor ū'pawz.

Usurp—yū-zurp', not yū-surp'. Usurper (yū-zurp'er), etc.

V.

Vagary—va-gā'ry, not vā'ga-ry.

Valenciennes—va-lēn'si-ēnz', not vāl-ēn-seenz'. A French lace.

Valleys, not *vallies*, is the plural of valley.

Vamos (vā'mōs), or *vamose* (va-mōse'), not vam-moos'. To depart. (Inelegant.)

Vase, vāse or vāze, according to Worcester. Vāz is generally accepted.

Vehemence—vē'hē-mence, not ve-hē'mence nor ve-hēm'ence.

Vehemently and vehement have also the accent on the first syllable.

Vermicelli—vēr-me-chēl'li or vēr-me-sēl'li, not vēr-me-sīl'ly.

Worcester sanctions the first method only.

Veterinary—vēt'er-īn-a-ry, not ve-tēr'in-a-ry.

Vicar—vīk'ar, not vī'kar. Vicarage and vicarship have also the short i in the first syllable.

Violent (vī'o-lent), **violence** (vī'o-lence), **violet** (vī'o-let), **violin** (vī-o-līn'), etc., not voi'o-lent, voi'o-lence, voi'o-let, voi-o-līn', etc.

Viscount—vī'kount, not vīs'kount. **Viscountess** (vī'kountess), etc.

Visor—vīz'or, not vī'zor.

W.

Wake, etc. *Wake* is both a transitive and an intransitive verb. Present tense, *wake*; imperfect and past participle, *waked*; present participle, *waking*. *Awake* is also both transitive and intransitive. Present, *awake*; imperfect, *awoke* or *awaked*; participles, *awaked* and *awaking*. *Awaken* is another verb, both transitive and intransitive. Present, *awaken*; imperfect and past participle, *awakened*; present participle, *awakening*. Thus it is seen that we have a great many words to express the fact of *being* in a conscious state, and the arousing of a person who is asleep. With a little attention there is no reason for committing an error in the use of these words. One may say that he *waked*, *awoke*, or *awakened* early in the morning, but it is wrong to say that he *woke* in the morning, or that he *woke* another; for there is no such word as *woke*. "I *wakened* at five o'clock," should be, "I *awakened* at five o'clock;" for there is no such word as *wakened*. *Up* is used only with *wake*, *waked* and *waking*, but even then it is one of our most sense.

less superfluities. There is no stronger meaning in the assertion that a man was *waked up*, than that he was *waked* or *awakened*. If *waking up* meant to *wake* and make to *get up*, it would be different, but it does not. One may be *waked up*, and it is just as likely that he will go to sleep again as if he were simply *awakened*. *Awake* and *awaken* are better than *wake*.

Wassail—wŏs'sŭl, not wäs'sŭl. A festive occasion, carousal, the song sung at such a time, etc. The verb and the adjective are spelled and pronounced similarly.

Water—waw'ter, not wŏt'er nor wat-ter.

Welsh, not *Welch*. The latter word is seldom used. **Welshman**, etc.

Whinny, not *winny*, when the cry of a horse is spoken of.

Whisk, not *whist*, when a small hand-broom is meant, nor

Wisp, which is a small bundle of straw or hay used by grooms in cleaning horses, etc.

Whiting is preferable to *whitening*.

Widow. It is not necessary to say *widow woman*; no one will suspect her of being a man.

Wrestle—rĕs'l, not räs'sl nor rossl.

Y.

Yacht—yŭt, not yăt. **Yachting** (yŭt'ing), etc.

Yeast—yĕst, not ĕst.

Yellow—yĕl'lŏ, not yäl'lŏ.

Z.

Zoology—zo-ŭl'o-jy, not zŏŭ-ŭl'o-jy. **Zoological** (zo-o-lŭj'i-cal), etc.

SCRIPTURAL, MYTHOLOGICAL, AND
OTHER PROPER NAMES.

IN the vocabulary just completed, it has been the design to point out the majority of errors occurring in the pronunciation of the words usually selected by people of fair or excellent education to carry on ordinary English discourse. In the portion of the work now under consideration, nothing like such thoroughness is contemplated.

After a moment's reflection, it will appear to any one, that to mention the thousands upon thousands of proper names, the erroneous pronunciation of which is rather to be expected than the correct, would require an elaborate volume. Every one who has striven to become a good orthoepist has longed for the ability to comprehend the pronunciation of that vast multitude

of names, any one of which may confront him in any book or paper he may chance to pick up. But to become a proficient in this respect would require years of study and a knowledge of the principles of many foreign languages.

Amongst geographical names, for example, who but the specially instructed would think of pronouncing correctly *Goes* (hōōce), *Gelves* (hēl'vēs), or *Jalapa* (hā-lā'pā); or amongst biographical names, *Gaj* (gī), *Geel* (hāl), or *Geijer* (gī'er)?

It is fortunate for the reputation of those who bear the name of being good scholars, that errors in the pronunciation of most proper names are excusable, which is not the case with the mistakes that have before been laid down. But there are some proper names, of such constant recurrence in daily lectures, reading and conversation, that errors connected with them are not to be overlooked. It is the intention here, simply to call attention to the more common of these, and to lead the reader to appreciate the fact that if one depends upon the usual power of the English letters to gain a correct pronunciation of

proper names, he will be more often led astray than otherwise.

The Authorities consulted are the best—Webster, Worcester, and Dr. Longmuir's edition of Walker and Webster combined, published by Mr. William Tegg, London.

In the latter work exhaustive lists are given, not only of Scriptural, but of Greek and Latin, and of geographical proper names, with their pronunciations.

SCRIPTURAL NAMES.

Aaron—formerly this word was pronounced with three syllables,
but now it has only two.

Abaddon—a'-bāddon.

Abana—āb'a-na, not a-bā'na.

Abdias—ab-dī'as, not āb'dī-as.

Abdiel—ab'di-ēēl, not ab-dī'el.

Abednego—a-bēd'ne-gō, not āb-ēd-nē'go.

Abiathar—a-lī'a-thar, not ab-i-ā'thar.

Abidah—a-bī'da, not ab'i-da.

Abidan—ab'i-dan, not a-bī'dan.

Aeldama—a-sel'da-ma, not a-kel'da-ma.

Achaia—a-kā'ya, not a-ka-ī'a.

Acitho—ak'-ith-o.

Adonai—ād'ō-nā-ī, not a-dor'a-ī.

Adonibezek—ā-dōn-ī-bē'zēk, not a-dōn'i-bē-zek.

Adonijah—ad-o-nī'jah, not a-dōn'i-jah.

Eneas—ē'nē-as, in New Test.

Æneas—ē-nē'as, in Virgil.

Agæ—ǎjē.

Ahasuerus—a-hās-n-ē'rus, not a-haz-u-ēr'us.

Ahitophel—a-hit'o-fel, not a-hī'to-fel.

Ahitub—a-hī'tub, not a-hit'ub.

Ahoë—a-hō'ë or a-hō'ah, not a-hō'.

Aholibamah—a-hol-i-bā'ma, not a-ho-lib'a-ma.

Aiah—a-ī'ah, not ā-i-ah.

Aijalon—ǎd'ja-lon or ǎj'a-lon, not ā'ja-lon.

Akrabattine—ǎk-ra-băt'ī'ne, not ǎk-ra-băt'ī-ne.

Alema—ǎl'e-ma, not a-lē'ma.

Alemeth—a-lē'meth, not ǎl'e-meth.

Alpheus—ǎl-fē'us, not ǎl'fe-us.

Amalekites—ām'a-lek-ites, not a-mǎl'a-kites.

Amasa—ām'ā-sǎ, not a-mās'a.

Ananiel—a-nān'i-el, not ǎn-a-nī'el.

Andronicus—an-dro-nī'cus, not an-drōn'i-cus.

Aniam—a-nī'am, not ā-ni-am.

Antiochia—an-ti-o-kī'a, not an-ti-ō'kia.

Apollyon—a-pol'yon, not a-pōl'i-on

Ararat—ār'a-răt, not ā'ra-răt, not a-rūt'.

Archippus—ar-kīp'pus.

Areopagite—a-re-ōp'a-gīte, not ar-e-o-pā'gite.

Aridai—a-rid'a-ī, not a-ri-dā'ī.

Arimathea—ār'i-ma-thē'a, not ār-i-mā'the-a.

Aristobulus—ār-is-to-bū'lus, not ar-is-tōb'u-'us.

Aroer—ār'o-er, not a-rō'er.

Aroerite—ār'o-er-ite, not a-rō'er-ite.

Asarael—a-sār'a-el, not az-a-rā'el.

Ashkenaz—ash-'ē'naz, not ash'ke-naz

Ashuath—a-shū'ath, not ash'u-ath.

Asmodeus—az-mo-dē'us, not az-mō'de-us.

Attalia—at-a-lī'a, not at-tā'li-a.

Azaelus—az-a-ē'us, not a-zā'e-lus.

Balaam—bā'lam, not bā'-a-lam.

Barabbas—ba-rāb'bas, not bār'a-bas.

Bartimeus—bar-ti-mē'us, not bar-tim'e-us.

Barzillai—bar-zil'lai, not bār-zil-lā'i.

Bathsheba—bāth'she-ba, not bath-shē'ba.

Becher—bē'ker.

Beelzebub—bē-ēl'ze-bub, not bēl'ze-bub.

Behemoth—bē'hē-moth, not be-hē'moth.

Belial—bē'li-al, not be-lī'al.

Benaiah—be-nā'-ya, not be-na-ī'ah.

Bethhacerem—bēth-hāk'se-rem, not beth-hās'se-rem.

Bethphage—bēth'fa-jē, not bēth'fāje.

Bethsaida—beth-sa-ī'da, not beth-sā'id-a.

Bethuel—bēth'u-ēōl, not be-thū'el.

Cainan—ka-ī'nan, not kā'nan.

Caiaphas—ka-ī'a-faz, not kā'ya-fas.

Canaan—kā'nan, not kâ-na-an.

Candace—can-dā-cee, not can-dā-ce. (A title of the Æthiopian queen, not a proper name).

Canneh—kân'nee.

Canveh—kân'veh.

Caphtor—kăf'tor.

Carabaseon—kär-a-bă'ze-on.

Chalcol—käl'kol.

Chaldea—kal-dō'a.

Charasim—kar'ă-sim.

Chelcias—kěl'sias.

Cherub (a city)—kē'rub, not tchēr'ub.

Chilion—ki-lī'on, not kil-li-on.

Chittim—tchīt'tim, not kīt'tim.

Chloe—klō'e, not klō.

Cnidus—nī'dus.

Crates—krā'tēz, not krätz.

Cushi—kū'shi, not su'shi.

Cyprians—sīp'ri-anz, not sī'pri-anz.

Cyrene—sy-rē'ne, not sy-rě'ne.

Darian—dā'ri-an, not da-rī'an.

Darius—da-rī'us, not dā'ri-us.

Delilah—de-lī'lah, not děl'i-lah.

Diotrephes—di-ōt're-fez, not dio-trě'fes.

Ecbatana—ek-băt'a-na, not ek-ba-tā'na.

Elcia—el-sī'a, not el'she-ā.

Elealeh—el-e-ā'la, not e-le-āl'e.

Eloi—e-lō'i, not ē'loi.

Esther—ēs'ter, not ēs'ther.

Eumenes—ū'me-nēz, not ū-mē'nēz.

Gennesaret—gēn-nēs'a-ret, not jēn-nēs'a-ret.

Gerar—gē'rar, not jē'rar.

Gihon—gī'hon, not jī'hon.

Golgotha—göl'go-tha, not gol-gō'tha.

Hanameel—ha-nām'ē-cl. **Hananeel**—ha-nān'ē-cl.

Hatach—hā'tack.

Havilah—hāv'īla, not ha-vī'la.

Hazael—hā'zā-ēel, not ha-zā'el.

Hushathite—hū'shath-īte, not hush'a-thite.

Hymeneus—hy-men-ē'us, not hy-mē'ne-us.

Ichabod—īk'ū-bod, not ī'kū-bod.

Idumea—īd-u-mē'a, not ī-du-'mē-a.

Iturea—īt-u-rē'a, not ī-tu-rē'a nor ī-tū'rē-ā.

Jacobus—ja-kō'bus, not jāk'ū-bus.

Jairus—jā-ī'rus, not ja-ī-rus.

Jearim—jē'a-rim, not je-ā'rim.

- Jedaia—je-da-ī'a, not jē-dā'ya.
 Jeiel—je-ī'el, not jē'el nor jī'el.
 Jephthah—jēf'tha, not jēf'thā.
 Jeshimon—jēsh'i-mon, not jesh-ī'mon.
 Jeshohaiah—jēsh-o-haī'ah, not jēsh-o-hā'yah.
 Jeshurun—jesh-ū'ron, not jesh'ū-ron.
 Jezreel—jez're-el, not jez'reel.
 Joiakim—jōy'a-kim, not jo-ī'a-kim.
 Keilah—kī'lah, not ke-ī'lah.
 Kidron—kid'ron, not kī'dron.
 Kolaiah—kōl-a-ī'ah, not kōl-ā'yah.
 Labana—lāb'a-na, not la-bā'na.
 Lebanah—lēb'a-nah, not le-bā'nah.
 Lysia—lis'e-a, not lī'she-a.
 Maachathites—ma-āk'a-thites.
 Macalon—mak'a-lon.
 Madai—mād'a-i, not ma-dā'i.
 Maelus—ma-ē'lus, not mā'e-lus.
 Magdalene—māg-da-lē-nē, not māg'da-lēne.
 Mahalath—mā'ha-lath, not ma-hā'lath.
 Mahaleel—ma-hā'le-el, not ma-hā'leel.
 Makedah—mak-ē'dah, not māk'id-ah.
 Mardocheus—mar-do-kē'us, not mar-dō'ke-us.
 Matthias—māt-thī'as, not māth'i-as.

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- Meremoth—měr'e-moth, not me-rě'moth.
 Meshach—ně'shāk, not mēsh'ak.
 Methuselah—me-thū'se-lah, not mēth-ū'ze-lah.
 Micaiah—mi-ca-ī'a, not mi-kā'ya.
 Moosias—mo-o-sī'as, not mō'si-as.
 Mytilene—mit-i-lē'ne, not mit-i-lene'.
 Naomi—nā'o-mi, not na-ō'mi.
 Nebuchadnezzar—něb'u-kād-nez'zar, not ne'būk'kad-nez'zar.
 Nabuchodonosor—nab-u-kod-ōn o-sor.
 Ocidelus—os-i-dē'lus, not o-sīd'e-lus.
 Ocina—ōs'e-na, not o-sī'na.
 Onesiphorus—on-ee-sif'o-rus, not o-nes'if-o-rus.
 Onesimus—o-nēs-ŷ-mūs, not on-ēs-ŷ-mūs.
 Onycha—on'e-ka, not o-nī'ka.
 Orthosias—ōr-thō'si-as, not ōr-thō-sī'as.
 Othonias—ōth-ō'nī-as, not ōth-ō-nī'as.
 Oziel—ō'zi-el, not o-zī'el.
 Patara—pāt'a-ra, not pa-tū'ra.
 Pau—paw, not pā'u.
 Penuel—pe-nū'el, not pēn'ŷ-el.
 Perazim—per-ā'zim, not pēr'a-zim.
 Perseus—pēr'sēūs, not pēr'-see-us.
 Pethuel—pe-thū'el, not pēth'u-el.
 Phaldaius—fal-da'yus, not fal-da-ŷus.
 Phanuel—fān'u-el, not fa-nū'el.

Pharaoh—fā'rō, not fār'ō nor fār'a-ō. (The title of the Egyptian king, not a proper name).

Philemon—fi-lē'mon, not fil'e-mon.

Philippi—fi-līp'pi, not fil'lip-pi.

Philistine—fī-līs'tīn, not fil'is-tīne.

Pontius—pōn'shī-us, not pōn'ti-us.

Putsoli—pū-tē'o-li, not pūt-e-ō'li.

Raguel—ra-gū'el, not rāg'u-el.

Ramases—rām'e-ses, not ra-mē'ses.

Riphath—ry'fath.

Sabachthani—sā-bāk-thā'nī, not sa-bāk'tha-nī.

Sathrabuzanes—sāth-ra-bu-zā'nēz, not sāth-rāb'u-zānz.

Sennacherib—sen-a-kē'rib, not sen-āk'e-rib.

Shabbethai—shāb-bēth'a-ī, not shāb-bēth-ā'ī.

Shadrach—shā'drāk, not shād'rāk.

Shemiramoth—she-mī'r'a-moth, not shēm-i-rā'moth.

Shemuel—she-mū'el, not shēm'ū-el.

Sinai—sī'nāi, not sī'nā-ī.

Stachys—sta'kees.

Stephanas—stef'-a-nas, not ste-fā'nas.

Taanach—tā'-a-nak.

Tekoa—te-kō'a, not tek'o-a.

Zaccheus—zak-kē'us, not zāk'ke-us.

Zebulon—ze-būlon, not ze-būlon.

Zerubbabel—zē-rūb'ba-bel, not ze-rub-bā'bel.

Zipporah—zīp-pō'rah, not zīp'po-rah.

GREEK AND LATIN PROPER NAMES—
MYTHOLOGICAL, ETC.

Abydos—a-bī'dos, not āb'i-dos.

Academos—āc-ā-dē'mus, not a-cād'e-mus.

Actæon—āk-tē'on, not āk'te-on.

Adonis—a-dō'nis, not a-dōn'is.

Aethlius—a-eth'lī-us.

Aetion—a-ē'ti-on.

Agalasses—ag-a-lās'ses.

Agelaus—ag-e-lā'us, not a-je-la'us.

Alcides—āl-sī'dees, not āl'si-dēz.

Alcyone—āl-sī'ō-ne.

Alexandria—al-ex-ān'drī-a (a woman.)

Alexandria—al-ex-an-drī'a (a city.)

Amazon—a-mā'zon, not ām'a-zon.

Amazones—a-māz'o-nes, not ām'a-zones.

Amphictyon—am-fic'ti-on, not am-fic-ti'on.

Amphigenia—am-fi-jc-ní'a, not am-fi-gén'i-a.

Amphion—ám-fí'on, not ám'fi-on.

Amphitrite—ám-fi-trí'te, not ám'fi-tríte nor am-í'trí'te.

Amyris—ám'y-ris, not a-mí'ris.

Amyrus—ám'č-rus, not a-mí'rus.

Anabasis—a-náb'a-sis, not an-a-bá'sis.

Antiope—án-tí'o-pe, not án'ti-ōpe nor án-ti-ō'pe.

Anubis—a-nū'bis, not án'u-bis.

Areopagus—a-re-ōp'a-gus, not a-re-o pā'gus.

Arion—a-rí'on, not ā'ri-on.

Aristides—ar-is-tí'dees, not ar-í's'ti-dēz.

Aristogiton—a-ris-to-gí'ton, not ar-is-tōj'i-ton.

Artemas—ar'tě-mas, not ār-tē'mās.

Axones—ax-ō'nes (a people).

Axones—ăx'o-nes (axel-trees).

Baleares—ba-le-ā-res.

Belides—(singular, masculine)—be-lí'dēē.

Belides—(plural, female descendants of Belus)—bél'i-dēz.

Bellerophon—bel-lěr'o-phon, not bel-ler-ō'phon.

Cæculus—č'ku-lus, not sěk'u-lus.

Calliope—kal-lí'ū-pe, not kal-li-ō'pe, nor kă'l'i-ōpe.

Canace—căn'a-ce, not ca-na'ce.

Caucasus—kaw'kă-sus, not kaw-kă'sus.

Charon—kă'ron, not tchă ron, nor tchăr'on.

Chæronea—keēr-o-nē'a, not tcher-o-nē'a.

Chimera—kī-mē'ra, not kīm'er-a nor chi-mēr'a.

Codrus—kō'drus, not köd'rus.

Corcyra—kor-sī'ra, not kor'si-ra.

Coriolanus—kō-rī-ō-lā'nus, not kor-i-ōl'a-nus.

Crete—kreet, not krē'te.

Cyclades—sīk'la-dees, not sī'kla dēz.

Cyclops—sī'klops, not sīk'lōps.

Cyclopes—sī'klo-pees, not sī'klōps.

Cyrene—sī-rē'nē, not sī-rēne'.

Cyzicus—sīz'i-kus, not sī-zī'kus.

Damocles—dām'o-cles, not da-mō'cles.

Danaides—da-nā'ī-dees, not da-nī'dez.

Darius—da-rī'us, not dā'ri-us.

Deianira—dē-i-an ī'ra, not de-yan-ī'ra.

Diodorus—dī-o do'rus, not dī-ōd'o-rus.

Diomedes—dī-o-mē'dēs, not dī-ōm'e-dēz.

Dodonæus—do-do-nē'us, not do-dō'ne-us.

Echo—ē'ko, not ěk'ko.

Empedocles—em-ped'o-cles, not em-pē-dō'cles.

Endymion—en-dīm'i-on, not en-dī'mi-on.

Enope—en'o-pe, not e'nope.

Epaphus—ep'a-fus, not ě-pāf'us.

Epirus—ěp'ī-rus, not e-pī'rus.

Erato—ěrá'to, not e-rá'to.

Eratus—e-rá'tus, not e-rát'us.

Erebus—ěř'ě-bus, not ě'rě-bus.

Erostratus—ě-roš'trá-tus, not er-os-trá'tus.

Eumenes—ū'mě-něs, not ū-mě'něz.

Euripus—ū-rī'pus, not ū'-rī-pus.

Eurydice—ū-rīd'ī-see, not ū'ri-dī-ce nor ū-ri-dī'se.

Ganymedes—gan-ī-mě'děz, not gan-ī-mědz'.

Geryon—gě'rī-on, not je-rī'on.

Halcyone—hāl-ě'ō-ne, not hāl'si-ōne nor hal-si-ōne'.

Hebe—hě'běē, not hěb.

Hecate—hěk'ě-te or hěk'at, not hě'kâte.

Hecuba—hěk'ū-ba, not he-kū'ba.

Helena—hěl'ěn-a, not he-lě'na.

Heraclea—her-ak-lě'a, not her-āk'lě-a.

Hermione—hěr-mi'ō-ne, not hěr'mi-ōne nor hěr-mi-ō'ne.

Herodotus—hě-rōd'ō-tus, not her-o-dō'tus.

Hiero—hī'ěr-o, not hī-ě'ro.

Hippocrene—hip-po-křě'ně, not hip-pők'-re-ne.

Hippodromus—hip-pōd'rō-mus, not hip-po-drō'mus.

Ialemus—ī-ě-lě'mus, not i-ě'lě-mus. Worcester allows ī-ě'l'e-mūs.

Icarus—īk'ě-rus, not ī-kā'rus.

Iliacus—ĩ'i-ă-cus, not ĩ-lĩ-ă-cus.

Iolaus—ĩ-ŏ-lă-us, not ĩ-ŏ'lă-us.

Iphiclus—ĩf'ĩ-klus, not ĩf-ĩ'klus.

Iphigenia—ĩf-i-jě-nĩ'a, not ĩf-i-jě'ni-a.

Irene—ĩ-rě'ne, not ĩ-rěne'.

Ismene—ĩs-mě'ne, not is-měne'.

Ithome—ĩth-ŏ'me, not ĩth'ŏ-me.

Julianus—ju-li-ă'nus, not ju-li-ăn'us.

Laches—lă'kēs, not lă'ches.

Lachesis—lăk'e-sis, not la-kě'sis.

Laoceon—lă-ŏk'ŏ-ŏn, not lă-o-kŏŏn'.

Lethe—lě'thē, not lēth.

Leucothoe—lū-kŏth'ŏ-ē, not lū-kŏ'thŏ-e nor lŭ-ko-thŏ'e.

Libitina—lĩb-i-tĩ'na, not li-bĩt'ĩ-na.

Lycæon—lĩ-kă'on, not lĩk'ă-on.

Lycæus—lĩ-sě'us, not lĩs'ě-us.

Maronea—ma-ro-ně'a, not ma-rŏ'ně-a.

Meleager—mē-le-ă'ger, not me-le-ă'jer nor me-lě'ă-jer.

Meroe—měr'ŏ-e, not me-rŏ'e.

Myrmidones—myr-mĩd'ŏ-něz, not myr'mĩ-dŏnz nor myr-mĩ-dŏ'nes

Mytilene—mĩt-ĩ-lě'nē, not mĩt'ĩ-lēne.

Naiades—nā-ĩ'a-děz, not nā'a-děz.

Nechos—ně'kŏs.

Nemesis—něm'ě-sis, not nemě'sis.

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- Nereides*—ne-rē-ŷdēz, not nēr'yi-dēz.
Nestor—ne-sŷ'ō-pe, not nē'si-ō-pe.
Nicma—ni-sē'a, not nŷ's'ē-a.
Nicephorus—nī-sēf'ō-rus, not ni-se-fō'rus.
Nundina—nūn'dī-na, not nun-dī'na.
Oceanus—o-sē'ā-nus, not o-se-ā'nus.
Ocypete—o-sŷp'ē-te, not o-si-pē'te.
Oedipus—ēd'ī-pus, not ē'dī-pus nor ē-di'pus.
Opigena—o-pŷj'ē-na, not op-i-jē'na.
Orion—o-rŷ'on, not ō'rŷ-ōn.
Pactolus—pak-tō'lus, not pāk'tō-lus.
Palamon—pa-lē'mon, not pāl'ē-mon.
Pales—pā'lēs, not pales.
Parmenas—pār'-mē-nas, not par-mē'nas.
Parrhasius—par-rā'shē-us, not par-rās'ī-us.
Pasiphae—pa-sŷph'ā-e, not pās-i-phā'e.
Pegasus—pēg'ā-sus, not pe-gā'sus.
Palides—pe-lŷ'dēs, not pel'ī-dēs.
Penelope—pe-nēl'ō-pe, not pēn'e-lōpe.
Philomela—fil-o-mē'la, not fil-om'ē-la.
Phlegethon—flēg'ē-thon, not flēg'ē-thon.
Plebiscitum—pleb-is-cī'tum, not plē-bis'ci-tum.
Pleiades—plī-ā-dēz, not plē'yādz.
Polyphamus—pōl-ŷ-fē'mus, not pō-lŷf'ē-mus.

Posthumus—pöst'hū-mus, not pos-thū'mus.

Priapus—pri-ā'pus, not pri'ā-pus.

Proserpine—prös'er-pine, not pro-sēr'pī-ne.

Pylades—pil'ā-dēs, not pil-ā'dēs.

Quadrata—quad-rā'ta, not quad-rāt'a.

Ravola—rāv'o-la, not ra-vō'la.

Rhode—rō'dē, not rōde.

Sarapis—sa-rā'pis, not sār'ā-pis.

Sardanapalus—sār-dā-nā-pā'lus, not sar-dan-āp'ā-lus.

Semiramis—se-mī'rā-mis, not sēm-i-rā'mis.

Tereus—tēē-rūs.

Terpsichore—terp-sīk'ō-re, not tērp'sī-kōre.

Thebæ—thē'bē, not thēbe.

Theodamas—the-ōd'ā-mas, not the-o-dā'mas.

Theodamus—the-ōd'ā-mus, not the-ō-dā'mus.

Theodotus—the-ōd'ō-tus, not the-o-dō'tus.

Theodorus—the-o-dō'rus, not the-ōd'ō-rus.

Thessalonica—thes-sa-lon-ī'ka, not thes-sa-lōn'ī-ka.

Thrace—thrā'sē, not thrāse.

Tisiphone—tī-sīf'ō-ne, not tis-i-fō'ne.

Troglodytes—trog-lodī-tēs, not trog-lō-dŷ'tes.

Ximene—zi-mē'ne, not zi-mēnē'.

MODERN BIOGRAPHICAL NAMES.

Adam. As an English name is pronounced äd'am ; as French,

ä-döng' ; as German, ä'däm.

Annesley—änz'le, not än'nes-le.

Arundel—är'ün-děl, not ä-rün'dél.

Bacciochi—bät-chō'kee, not bāk-ki-ō'kee.

Beatrice—bē'-ät-rīs, not be-ät'rīse.

Beethoven—bä'tō-ven, not beet'hō-ven.

Belvedere—bél-vā-dä'rā, not bél-ve-dēre'.

Beranger—(Fr. Béranger)—bä-röng-zhā', not bër'an-jër.

Blucher—blöō'ker, not blü'cher.

Boccaccio—bo-kät'chöo, not bök-käs'i-o.

Boleyn—bööl'īn, not bö'līn nor bö-līn'.

Boniface—bön'e-fass or Fr. bo-ne-fäss', not bön'e-face.

Boucicault or **Bourcicault**—böō-sē-kö' or böör-sē-kö', not böō-se-kawlt.

Bozzaris—bö't'zä-rīs, not boz-zär'is.

Brown-Sequard (Fr. Séquard)—brown-sä-kürr', not see-kward.

Buchanan—bük-än'an, not bū-kän'an.

Buonaparte—bōō-o-nā-pārr'tā, not bō'na-pārt; the latter is the allowed English pronunciation when spelled Bonaparte.

Bysse—bīsh, not bīsh'she.

Cecil—sēs'īl or sīs'īl, not sē'sīl.

Cenci—chēn'chee, not sēn'see.

Chevalier—sheh-vā-le-ā', not shev-a-leer'.

Cholmondeley—chumley.

Crichton—krī'ton, not krīk'ton.

D'Aubigne (Fr. D'Aubigné)—dō-bēn-yā', not daw-been'.

Daubigny—dō-bēn-yē', not daw-bē'ny.

Disraeli—dīz-rā'ēl-ē, not dīz'rēl-ēē.

Drouyn de Lhuys—drōō-āng'deh lwee.

Giovanni—jo-vān'nee, not je-o-vān'nee.

Goethe—pronounced much like gūr'teh, leaving out the r; not göth nor göth.

Hemans—hē'manz, not hēm'anz.

Ingelow—īn'jē-lō, not īng'ē-lō.

Ivan—e-vān', not ī'van.

Juarez—jōō-ā-rēz or hōō-ā'rēth, not jaw'rēz.

Lavater—lā'vā-ter or lā-vā-tair', not lāv'a-ter.

Macleod—māk-lowd', not mak-lē'od.

Majoribanks—marchbanks.

Marat—mā-rā', not ma-rāt'.

Marion—mār'ī-on, not mā'rī-on.

Medici—mēd'e-chee or mē'de-chee, not mēd'i-see nor me-dē'see.

Minie—(Fr. *Minie*)—me-ne-ä', not mīn'ne.

Montague—mōn'ta-gū, not mōn'täg.

Moultrie—mōō'tre, not mōl'tre.

Muhlbach—(Ger. *Mühlbach*). The u in the first syllable of this word is very difficult for those to pronounce who are not German or French, and cannot be well represented in English ; but there is no need of going so far from the mark as is generally done, especially in the last syllable. It is not mül'bäk nor mēl'bäk ; meul'bäk is a closer approximation to the correct pronunciation.

Mundt—möönt, not münt.

Neumann—noi'män, not nū'man.

Ovid—ōv'īd, not ō'vid (*Ovidius*).

Paganini—pä-gä-nee'nee, not päj-a-nīn'ī.

Pepin—pēp'in or pīp'in, not pēp'īn. French pronunciation
peh-päng'.

Piccolomini—pēk-ko-lōm'e-nee, not pīk-ko-lo-mee'nee.

Pliny—plīn'y, not plīny (*Plinius*).

Ponce de Leon—pōn' dā lā-ōn', not ponss de lē'on.

Rachel—rä-shēl', not rā'chel, as the English name. When a
German name, it is pronounced räk'el.

Richelieu—rēsh'e-lōō, not rīch'e-lōō.

Rochefort—rōsh-for', not roch'fort.

Rothschild—ros'child or rōt'shīlt, not rōth'child.

Stael—stäl, stawl or stä-ēl', not stāle.

Strauss—strowss, not strawss.

Taliaferro—tāl'i-vēr, not tāl-i-īēr'ro.

Thiers—tē-āir', not theers.

MODERN GEOGRAPHICAL NAMES.

Abomey—äb-o-mä', not a-böm'ey nor a-bō'mey.

Acapulco—ä-kä-pōöl'ko, not äk-a-pül'ko.

Adriatic—ä-drī-ät'ik, not äd-ri-ät'ik.

Afghanistan—äf-gän-is-tän', not äf-gän-is'tän.

Agulhas—ä-gōöl'yäs, not a-gül'häs.

Aix-la-Chapelle—äz-lä-shä-pël', not ä-lä-shä-pël'.

Alsace—äl-säss', not äl'säs.

Altai—äl-ti', not äl'tä nor äl'ti.

Amherst—äm'erst, not äm'herst.

Amoor—ä-mōör', not äm'ōör nor ä'möre.

Antilles—äng-teel', not än'teelz.

Araguay—ä-rä-gwi', not är'a-gwä.

Aral—är'al, not ä'ral.

Arkansas—är-kän'sas, not är'kan-saw nor är-kän-zaz.

Asia—ä'she-a, not ä'zhe-a.

Bantam (Java)—bän-täm', not bän'tam.

Barbados or Barbadoes—bar-bä'dōz, not bär'bä-dōz. **Barbados**,
a river of Brazil, is pronounced bar-bä'doce.

Bayou—bī'ōō or bī'ō, not bā'ū.

Belfast—bēl-fāst', not bēl'fāst.

Beloochistan—bēl-oo-chīs-tān', not bēl-oo-chīs'tan.

Bingen—bīng'en, not bīn'jen.

Bombay—bōm-bā', not bōm'bā.

Bremen (Germany)—brēm'en or brā'men, not brēē'men. Bremen (U.S.)—brē'men.

Buena Vista—bwā'nā vees'tā or bō'na vīs'ta, not bū'na vīs'ta.

Buenos Ayres—bō'nos ā'riz or bō'nos airz, not bū'nos ārz ; Spanish pronunciation, bwā'noce ī'rēs. (Good airs, English.)

Cairo—kī'ro, not kā'ro. Cairo (U.S.)—kā'ro.

Calais—kāl'īs or kā-lā', not ka-lās'.

Canton (China)—kan-tōn', not kǎn'ton. Canton (U.S.)—kǎn'-ton.

Cape Girardeau—jee-rār-dō', not jee-rār'dō.

Caribbean or Carribbean—kār-īb-bē'an, not ka-rīb'bē-an.

Cashmere—kāsh-meer', not kāsh'mere.

Cayenne—kā-ēn', not kī-ēn' or kā-yēn'.

Cheyenne—she-ēn', not shī-ēn' nor chā-ēn'.

Chili—chīl'lee, not shē'lee.

Christiania—krīs-te-ā'ne-ā, not krīs-te-ā'ne-a nor krīs-te-ān'a.

Chuquisaca—chōō-ke-sā'kā, not chōō-kwīs'a-kā.

Cincinnati—sin-sin-nā'tī, not sin-sin-nā't'ta.

Cochin China—kō'chin chī'na, not kōch'in ch'na.

Delhi (India)—dēl'lee, not dēl'hī. Delhi (U.S.)—dēl'hī.

Dubuque—dū-bōōk', not dū-būk'.

Fezzan—fěz-zăn', not fěz'zan.

Freiburg—frī-böörg, not frě'burg.

Genoa—jěn'o-a, not je-nō'a.

Gloucester—glos'ter, not as spelled. **Gloucestershire** (glos'ter-shir).

Greenwich (England)—grīn'idge, not as spelled. **Greenwich** (U.S.)—green'ich.

Havre de Grace—häv'er de grass, not hä'ver de gräs'. French pronunciation, hä'v'r deh gräss or ä'v'r deh gräss.

Iowa—i'o-wa, not i-ō'wa nor i'o-wā.

Java (Island)—jä'va, not jäv'a nor jä'va. **Java** (U.S.)—jä'va.

Jeddo (Japan)—yěd'do, not jěd'do. **Jeddo** (U.S.)—jěd'do.

Juniata—jōō-ne-ah'ta, not jōō-ne-ět'a.

Kankakee—kan-ka'kee, not kang-ka-kee'.

Ladoga—lä'do-gä, not la-dō'ga.

Lausanne (Switzerland)—lō-zăn', not law-săn'. **Lausanne** (Pennsylvania)—law-săn'.

Leicester—lēs'ter, not as spelled. **Leicestershire**—(lēs'ter-shir).

Leipsic (Saxony)—lip'sīk, not leep'sīk. **Leipsic** (U.S.)—leep'-sīk.

Madrid (Spain)—mä-drīd', not mäd'rīd ; Spanish pronunciation, mä-Dreed'. **Madrid** (U.S.)—mäd'rīd.

Mauch Chunk—mawk chūnk', not mawch shunk'.

Milan—mī'an, not mī'lan.

Modena (Italy)—mōd'ēn-a, not mo-dē'na. **Modena** (U.S.)—mo-dē'na.

- Nantes—năntz, not năn'tez ; French pronunciation, nŏngt.
 Neufchatel—nŭsh-ă-těl', not nŏōf'chăt-el.
 Newfoundland—nŭ'fond-land', not nu-found'land.
 Norwich (England)—nŏr'ridge, not nŏr'wich. Norwich (U.S.)—
 nŏr'wich or nŏr'rich.
 Otaheite—ō-tă-hei'te, not ō-ta-heet'.
 Panama—păn-a-mă', not păn'a-maw.
 Persia—per'sh-a, not per'zhe-a.
 Pesth—pĕst, not pesth ; Hungarian pronunciation, pĕsht.
 Piqua—peĕk'wa, not pĭk'wă.
 Pompeii—pŏm-pĕ'i-i, not pŏm'pe-i.
 Popocatepetl—pŏ-pŏ-kă-tă-pĕtl', not po-po-kăt-a-pĕ'tel.
 Poughkeepsie—po-kĭp'see, not po-keep'see.
 Prussia—prŭsh'a, not prŏŏsh-i-a nor prŭ-shia.
 Quebec—kwĕ-bĕk', not kwĕ'bek.
 Queretaro—kă-ră-tă'ro, not kwer-e-tă'ro.
 Russia—rŭsh'a, not rŏŏsh-e-a nor rŭ-sha.
 Sahara—să-hă'ră, or să'ha-ră, not să-hă'ra nor sa-hă'r'a.
 San Diego—săn-de-ă'go, not săn-di-ĕ'go.
 Sangamon—săng'ga-mon, not săng-găm'on.
 San Joaquin—săn-Ho-ă-keen', not săn-jŏ'a-kwĭn.
 Shang-Hai—shang-hĭ', not shăng'hă nor shăng'hĭ.
 Siam—sĭ-am' or se-am', not sĭ'am.
 Sumatra—sŏō-mă'tra, not sŏō-mă'tra nor sŏō-măt'ra.

Swabia—swā'bi-a, not swaw'be-a.

Taliaferro—tāl'e-vers-o, not täl-Y-a-fēr'ro.

Toulouse—tōō-lōōz', not tōō-lōōss'.

Truxillo—trōō-heel'yo, not trūx-īl'lo.

Tyrol—tīr'ol or tē-rōl', not tī'rol.

Ulster (Germany)—ūl'ster, not ūl'ster. Ulster (Ireland and U.S.)—ūl'ster.

Valenciennes—vā-lōng-se-ēnn', not va-lēn-se-ēnz'.

Valparaiso (Chili)—vāl-pā-rī'so, not vāl-pa-rā'zo. Valparaiso (U.S.)—vāl-pa-rā'zo.

Venezuela—ven-ez-ōō-ē'la, not ven-ez-wee'la or vā-nēth-wā'lā.

Vevay—ve-vā', not vē'vā.

Vosges—vōzh, not vōs'jez.

Worcester—wōs'-ter, not as spelled. Worcestershire (wōs-ter-shir).

Wyandot or Wyandotte—wī-an-dott', not wī'an-dōt.

Wyoming—wī-ō'ming, not wī'o-ming.

Yang-tse-kiang—yāng-tse-ke-āng', not yang'tse-kī'āng.

Yo Semite—yō-sem'e-te, not yō'se-mīte.

Zanzibar—zān-ze-bār', not zān'ze-bār.

ENGLISH CHRISTIAN NAMES.

Ada—ā'da, not ăd'a.

Agnes—ăg'ness, not ăg-nēs.

Alphonso—ăl-fon'so, not ăl-fŏn'zo.

Artemas—ăr'tē-mas, not ăr-tē'mas.

Augustine—aw-gŭs'tĭn, not aw'gŭs-teen.

Basil—băz'il, not bă'sil nor băs'il.

Bernard—bēr'nard, not bĕr-nard.' Bernard (French)—beR-nar'.

Cecily—sēs'i-ly, not sē'si-ly.

Chloe—klō'e, not klō.

Darius—da-rĭ'us, not dā'rĭ-us.

Deborah—de-bō'rah, not dĕb'ō-rah.

Eben—ēb'en, not ē'ben.

Eleanor—ēl'en-or, not ēl'e-ā-nor.

Esther—ēs'ter, not ēs'ther.

Eva—ē'va, not ēv'a.

Frances—frăn'sez, not frăn'sess nor frăn'ēs.

Giles—jĭlz, not gĭlz.

Hosea—ho-zē'a, not hō'sē-a.

Ivan—i'v'an, not i'van. Ivan (Russian)—e-vän'.

Irene—i-rē'ne, not i-reen'.

Jaqueline—jăq'ue-lîn, not jăk'a-line.

Juan—jō-ăn', not jō'an.

Joshua—jōsh'û-a, not jōsh'ā-wā.

Leopold—lē'o-pōld, not lēp'öld. Leopold (German)—lā-o-pōlt.

Lionel—lî'ō-nel, not li-ō'nel.

Louisa—lōō-ē'za, not lōō-i'za.

Marion—mār'i-on, not mā'rî-on.

Penelope—pē-nēl'ō-pe, not pēn'el-ōpe.

Phebe—phē'bē, not pheeb.

Philander—phî-lăn'der, not phîl-ăn'der.

Philemon—phî-lē'mon, not phîl'ē-mon.

Reginald—rēj'i-nald, not rēg'i-nald.

Rosalie—rōs'ă-lē, not rō'sā-lē.

Rosalind—rōs'ă-lind, not rō'zā-lind.

Rosamond—rōz'ă-mond, not rō'zā-mond.

Rowland—rō'land, not row'land.

Sigismund—sij'is-mund, not sīg'is-mund. Sigismund (German)

—seeG'is-mōōnt.

Silvester—sîl-vēs'ter, not sîl'vēs-ter.

Sophia—so-fî'a, not sō'fî-a.

Ursula—ur'sû-la, not ür-sû'la.

Viola—vî'ō-la, not vi-ō'la.

NAMES FOUND IN LITERATURE.

Achitophel—a-kīt'o-phel, not a-chīt'o-phel. A nickname given to the Earl of Shaftesbury by Dryden in his satirical poem of "Absalom and Achitophel."

Adonais—ād-o-nā'is, not a-dō'nī-as nor a-dōn'i-as. A name given to the poet Keats by Shelley.

Adriana—ā-dri-ā'na, not ā-dri-ān'ā. A character in the "Comedy of Errors."

Ægeon—ē-jē'on, not ē'je-on. A Syracusan merchant in the "Comedy of Errors."

Emilia—ē-mīl'i-a, not ē-mē'lia. Wife of Ægeon in the "Comedy of Errors."

Agramante—ā-grā-mān'tā, not āg'ra-mānt, unless written Agramant. King of the Moors in "Orlando Furioso."

Agricane—ā-gre-kā'nā, not āg'ri-kāne. Written also Agrican (āg'ri-kān). King of Tartary in "Orlando Innamorato."

Al Borak—āl bōr'ak, not āl bō'rak. An imaginary animal of wonderful appearance and fleetness, with which it was claimed that Mohammed made a journey to the seventh heaven.

Alcina—äl-chē'na, not äl-sē'na. A fairy in "Orlando Innamorato."

Alciphron—äl'si-fron, not äl-sif'ron. The name of a work by Bishop Berkeley, and of a character in the same. Alciphron is also the name of a poem by Thomas Moore, and the hero of his romance, "The Epicurean."

Almanzor—äl-män'zor, not äl'man-zor. A character in Dryden's "Conquest of Granada."

Al Rakim—äl rä-keem', not äl rä'kim. The dog in the legend of the "Seven Sleepers of Ephesus."

Al Sirat—äl se-rät', not äl'si-rät. An imaginary bridge between this world and the Mohammedan paradise.

Angelica—an-jěl'ī-ka, not an-jel-s'ka. A princess of great beauty in "Orlando Innamorato."

Angelo—än'jě-lo, not an-jěl'o. A prominent character in "Measure for Measure." A goldsmith in the "Comedy of Errors."

Archimago—är-ki-mä'go, not är-chi-mä'go nor är-chim'a-go. A character in Spenser's "Faëry Queen."

Argalia—är-gä-lee'a, not är-gä'li-a. Brother of Angelica in "Orlando Innamorato."

Argantes—är-gän'tess, not är-gän'těz. An infidel hero in "Jerusalem Delivered."

Asmodeus—äs-mo-dē'us, not äz-mö'dě-us. An evil spirit mentioned in the Book of Tobit.

Baba, Ali—ä'lee bā'bā, not äl'i bā'ba. A character in the "Forty Thieves."

Baba, Cassim—käs'sim bā'tā, not käs'sim bā'ba. Brother of Ali Baba.

Bajardo—bā-e-aŕ'do, not ba-jār'do. Rinaldo's steed in "Orlando Innamorato."

Balwhidder—bāl'hwīth-er, not bawl'whīd-der. A pastor in Galt's "Annals of the Parish."

Banquo—bān'ko, not bānk'wo. A Scottish warrior and a character in "Macbeth."

Bassanio—bas-sā'ni-o, not bas-sā'ni-o. Husband of Portia in "Merchant of Venice."

Biron—bī'ron, not bīr'on. A character in "Love's Labour's Lost."

Boyet—boy-ēt', not bō'yet. A character in "Love's Labour's Lost."

Bradamante—brā-dā-mān'tā, not brād'a-mānt. Sister to Rinaldo in "Orlando Innamorato."

Brunehilde—brōō'nā-hīl'dā, not brūn-hīl'dah. Written also Brunehild (brōō'neh-hīlt.)

Carrasco, Sanson—sān-sōn' kār-rās'ko, not sān'son kār-rās'ko. A character in "Don Quixote."

Cedric—sēd'rik, not sē'drik. A character in "Ivanhoe."

Clarchen—klēr'ken, not klār'chen. A female character in Goethe's "Egmont."

Clavileno Aligero—klā-ve-lān'yo ā-le-hā'ro, not klāv-i-lē'no āl-i-jē'ro. A celebrated steed in "Don Quixote."

Consuelo—kōng-su-ā-lō, not kōn-su-ēl'ō. The heroine of a novel of the same name by Georges Sand.

Don Adriano Armado—ād-re-ā'no ār-mā'do, not ā-dri-ā'no ār-mā'do. A character in "Love's Labour's Lost."

Don Cleofas—klē'o-fas, not kle-ō'fas. Hero of "The Devil on Two Sticks."

Don Juan—jū'an, not jū-ān'.

Dulcamara—dōöl-kā-mā'rā, not dül-sa-mā'ra, nor dül-ka-mā'ra. The itinerant physician in "L'Elisire d'Amore."

Egeus—ē-jē'us, not ē'je-us. The father of Herpinia in "Midsummer Night's Dream."

Eyre, Jane—ēr, not ire.

Fata Morgana—fä'tä mor-gā'nā, not fä'ta mor-gā'n'a.

Fatima—fät'i-ma, not fa-tē'ma. A female character in the story of "Aladdin, or the Wonderful Lamp;" also, one of the wives of Blue Beard.

Fidele—fi-dē'le, not fi-dēle'. A name assumed by Imogen in "Cymbeline."

Fra Diavolo—frä de-ä'vo-lo, not frä de-ä-vō'lo.

Genevra—je-nēv'ra, not je-nē'vra. Genevra is pronounced the same as the above.

Gil Blas—jīl blāz, not jeel blāz.

Gotham—gō'tham, not göth'am. A name applied to New York City.

Haidee—hī'dee, not hā'dee. One of the heroines in "Don Juan."

Iachimo—yäk'i-mo, not i-äk'i-mo. A prominent character in "Cymbeline."

Iago—e-ä'go, not I-a'go. One of the principal characters in "Othello."

Jacques—zhäk, not jäk'kwës. A character in "As You Like it."

Klaus, Peter—klowas, not klawz. The hero of a German tradition similar to that of "Rip Van Winkle."

Lalla Rookh—lä'la rōök, not läl'la rōök. The heroine of Moore's poem of the same name.

Laodamia—la-öd-a-mī'a, not la-o-dä'mī-a. The wife of Protesilaus slain by Hector, and the name of a poem by Wordsworth.

Lara—lä'ra, not lä'ra nor lär'a. The hero and name of Byron's poem.

Le Fevre—leh fëv'r, not le fë'ver. A poor lieutenant in "Life and Opinions of Tristram Shandy."

Leonato—lē-o-nä'to, not lē-o-nä'to. Governor of Messina in "Much Ado about Nothing."

Mahu—mä'hoo, not mä'hu. A fiend spoken of in "King Lear."

Maid of Orleans—ör'le-anz, not or-länz.' Another name of Joan of Arc.

Meister, Wilhelm—vīl'helm mīs'ter, not wīl'helm mäs'ter. The hero of a novel by Goethe.

Mohicans, Last of the—mō'he-kans, not mo-hē'kans nor mchish'ans.

Montague—mūn'ta-gū, not mon-täg'. A noble family in "Romeo and Juliet."

Moreno, Don Antonio—än-tō'ne-o mō-ra'no, not än-tō'ne-o mō-rē'no. A gentleman in "Don Quixote."

Munchausen—mun-chaw'sen, not mun-kaw'sen. German, Münchhausen (münk-how'zen).

Oberon—ōb'er-on, not ō'ber-on. King of the fairies. Takes an important part in "Midsummer Night's Dream."

Ossian—öss'ī-än, not aw'si-an.

Parizade—pä-re-zä'dä, not pär-i-zäde. A princess in "Arabian Nights' Entertainments."

Parolles—pa-röl'les, not pa-rölz'. A follower of Bertram in "All's Well that Ends Well."

Perdita—pēr'di-ta, not pēr-dī'ta nor pēr-dē'ta. A princess in "Winter's Tale."

Petruchio—pe-trōō'chī-o, not pe-trōō'kī-o. A principal character in "Taming of the Shrew."

Pisanio—pī-zü'nī-o, not pī-sä'nī-o. A character in "Cymbeline."

Posthumus—pōst'hu-mūs, not pōst-hū'mūs. Imogen's husband in "Cymbeline."

Prospero—prōs'pe-ro, not pros-pē'ro. An important character in the "Tempest."

Rosalind—rōz'a-līnd, not rōz'a-līnd. The lady loved by Orlando in "As You Like it."

Rosaline—rōz'a-līn or rōz'a-līn, not rōz'a-leen. A lady in "Love's Labour's Lost;" also the name of a lady loved by Romeo before Juliet.

Rosamond, Fair—rōz'a-mond, not rōza'-mond.

Rozinante—röz-i-năn'te, not rō-zi-năn'te. Don Quixote's famous horse.

Ruggiero—rööd-jä'ro, not rüg-gi-ër'o or rüj-ji-ë'ro. A knight in "Orlando Furioso."

Sakhrat—säk-rä', not säk'rat. A sacred stone of great powers, in Mohammedan mythology.

Stephane—stěf'a-no, not ste-fä'no. A drunken butler in "Tempest;" also a servant of Portia in "Merchant of Venice."

Titania—tī-tā'ni-a, not tī-tăn'i-a. The wife of Oberon, king of the fairies.

Tybalt—tīb'alt, not tī'balt. One of the Capulets in "Romeo and Juliet."

Ulrica—ul-rī'ka, not ūl'ri-ka. An old sibyl in "Ivanhoe."

Ursula—ür'su-la, not ür-söö'la. An attendant in "Much Ado about Nothing."

Viola—vī'o-la, not vī-ō'la. The disguised page of Duke Orsino in "Twelfth Night."

ORTHOEPICAL ERRORS OF THE PROFESSIONS.

ALTHOUGH errors of speech are at all times to be deprecated, and are generally criticised without much leniency, it must be admitted that unless they are very gross, reasonable excuses are to be made for those who have never made their language a subject of close study, and whose only use of words is entirely impromptu in the business affairs of life, in the home circle, or in the social gathering.

Though a person's descent and education are in a great measure revealed by the propriety of his discourse, yet this refers principally to those words that are employed by the masses in the every-day conversations of life, rather than to technicalities and words related to particular professions,

the use of which is generally confined to the specially instructed. But when a man stands forth as an orator, a teacher, a minister, or a professor of some college, it is certainly not unreasonable for those who sit under his instruction, to expect and demand that his speech should be considerably free from errors.

One occupying such a position may well be excused for occasional embarrassment, weak voice, unpleasant address, hesitation of delivery, and various failings and peculiarities that cannot be overcome, but little or no allowance can be made for errors constantly repeated.

Probably there has never been a public speaker so perfect in diction, that he has not in moments of embarrassment, or when much absorbed in his subject, been guilty of grammatical inaccuracies or mistakes of pronunciation; and doubtless he is as often aware of them as his listeners are, as soon as they drop from his lips, but it would be foolish to call attention to them by going back to correct them. But when these offences are so glaring and so frequently repeated that it is evident the speaker knows no better, it is no wonder that the educated hearer often thinks that the

teacher had better leave his position and submit to being taught.

What allowance can an intelligent congregation make for their minister who has nothing else to do but prepare his sermons, if, besides a multitude of common errors in English, he pronounces more than half of his scriptural names in a manner unsanctioned by any authority?

When the oratorical medical professor stands up to address his students, or to engage in the discussions of a convention, and rolls out technicality after technicality pronounced in a manner that would be disowned by the speakers of original Latin or Greek, and is altogether at variance with established usage, who would not ask for a little less volubility and a little more education? If it required a great amount of labour outside of the usual course of study for professional men to acquire a knowledge of the pronunciation of words peculiar to their professions, the subject might be treated with more tolerance; but as the definitions and the orthoepy might be so readily learned together during those years of daily reference to books that are required before the professional man should be considered competent to stand as a guide to others, it certainly

seems that they do not properly appreciate the dignity of their position by thus laying themselves open to public criticism.

Many a student, in order to become instructed in certain branches, has been compelled to reluctantly sit for months or years at the feet of those who, he felt, were far inferior to him in common school education, hearing hourly such violations of orthoepy and syntax as would be a discredit to school children. And, doubtless, many such students have felt such a charitable regard for their teachers that they have wished to direct their attention to their faults, but have been restrained on account of the fear of enmity, expulsion, or of lessening the chances for passing the final examination.

The bare thought of being so criticised should be so galling to any one bearing the dignified title of "professor," that it ought to stimulate him to endeavour to make himself more familiar with the proprieties of speech.

The study of orthoepy was held in such high esteem by the ancient Athenians, and their delicate ears were so offended by any violation of its rules, that if an

orator mispronounced a single word, the entire audience immediately hissed him.

During the present state of pronunciation it would indeed be embarrassing to the public speaker, if such a custom existed in this country. Let us imagine, for instance, our friend Professor Abdominous Gynæcophonus, with his face radiant with smiles of self-conceit, rising to address his audience. "Gentlemen: I have listened patiently to this op'po-nent (*hisses*) of al'lo-path-y (*hisses*) and now wish to make a few remarks and in'quir-ies (*hisses*). In answer to his objections against hy-os-cy-a'mus (*hisses*) as an anodyne and so por-if-ic (*hisses*), I would say that in cases of cough and sleeplessness, I have long used hyoscyamia combined in trō'chēz (*hisses*) without any of those effects that the păt'ron (*hisses*) of hō'me-o-path-y (*hisses*) mentions. And having made almost a specialty of the treatment of făç'i-al (*hisses*) neuralgia or tic-dōl-o-rōō'" (*hisses*)—and it would certainly be time for him to dolorously sit down, although he might raise the question —

"What's in a name? that which we call a rose,
By any other name would smell as sweet,"

and argue therefrom that the pronunciation of a word should make no difference, so long as its meaning was understood. Amongst professional men, it has been observed that physicians and dentists are by far more prone than others to orthoepical errors. Attention is requested to a few of the more common of these, in addition to those found in the preceding vocabulary connected with words that are alike used by the professional and the unprofessional, such as : *abdomen*, *acclimated*, *albumen*, *animalcula*, *arabic*, *citrate*, *embryo*, *excrescence*, *fetid*, *fetor*, *forceps*, *homeopathy*, *hydropathy*, *jugular*, *jujube*, *nasal*, *pharmacopœia*, *purulent*, *spasmodic*, *sulphurous*, *tragacanth*, etc. The authorities appealed to are Buchanan, Thomas, Walker, and Walker and Webster combined. Notwithstanding the merit of Buchanan's Dictionary of Arts and Sciences,* as far as the comprehensiveness and trustworthiness of its definitions are concerned, it is evident that it is almost useless as an orthoepical guide. The principal accent is in many cases marked, but the pronunciation of preceding and succeeding syllables cannot be determined, and there is no attempt at syllabication.

* Published by W. Tegg, London, E.C.

Dr. Thomas's dictionary, though less comprehensive, is equally trustworthy in its definitions, and is excellent authority in regard to orthoepy; though it is to be regretted that in some words important syllables are not sufficiently marked. For instance, take the words *as-bes'tos* and *bis'muth*; how can it be determined whether the first should be pronounced *äs-bës'toss* or *äz-bës'toz*, or the latter *biz'muth* or *bïss'muth*? Walker and Webster and Worcester are undoubtedly good authorities for the pronunciation of the medical words they give. In the following vocabulary all of the authorities that mention the words may be considered as agreeing unless notice is made of their disagreement.

MEDICAL AND DENTAL WORDS.

[In Latin and Latinized Greek words, the English sounds of the vowels are given as those used by the majority of professional men. If any one, however, prefers to adopt the continental method, sounding *a* as in *father*, *y* and *i* as *e* in *veto*, etc., and consistently applies it to all such words, no one, of course, has a right to object.]

Adipose—ăd'i-pōse, not ad'i-pōze.

Ala—ā'la, not ā'l'a. **Alæ**, plural.

Alis—ā'līs, not ā'l'īs. This as a termination of many words, such as *abdominalis*, *digitalis*, *frontalis*, *lachrymalis*, *transversalis*, etc., is often erroneously pronounced ā'l'īs.

Alumen—al-ū'men, not āl'ū-men.

Alveolus—al-vē'o-lus, not al-vē-ō'lus. Plural, *alveoli* (al-vē'o-li.) **Alveolar** (al-vē'o-lar.) *Alveolus* is the name given to the *cavity* in the jaw that is seen upon the removal of the root of a tooth, and it possesses no more tangibility than "a pinch of air;" almost daily, however, we hear dentists speak of extracting a tooth with a piece of the *alveolus* attached. What a curiosity for preservation in a museum is a tooth with a piece of a little hole fastened to the root! What is meant is a

piece of the *alveolar process*, or portion of bone around the alveolus.

Anæmic—a-nēm'ík, not a-ně'mík.

Andral—ǒng-drál', not ǎn'dral.

Aphthæ—ǎf'thē, not ǎp'thē.

Aqua—ǎ'kwa, not ǎk'wa.

Arcus Senilis—se-nī'lis, not sēn'í-lis.

Areolar—a-rē'o-lar, not a-re-ǒ'lar.

Aris—ǎ'r'is, not ǎr'is, in the termination of *angularis*, *medullaris*, *palmaris*, *orbicularis*, *pulmonaris*, etc.

Asarum—ǎs'a-rum, not a-sǎ'rum.

Asbestos—ǎs-bēs'tōss, not ǎz-bēs'tōz.

Attollens—at-tǒl'lenz, not a-tǒ'lenz.

Azygos—az'y-gos, not a-zy'gos.

Bagge—bǒg'geh, not bǎg.

Bimana—bī-mā'na, not bī-mā'nĭ-a.

Bismuth—bīz'muth, not bĭss'muth.

Bitumen—bĭ-tū'men, not bīt'u-men.

Cadaver—ka-dǎ'ver, not ka-dǎv'er.

Caries—kǎ'rĭ-ēz, not kǎ'rēz nor kǎr'rēz.

Carminative—kar-mĭn'a-tive, not kar'mi-nā-tĭve.

Caryophyllus—kǎr-ĭ-o-phĭl'lus, not kǎr-ĭ-ǒph'ĭl-lus.

Cerebral—ser-ē'bral, not sēr'e-bral.

Cerebric—ser-ē'bric, not sēr'e-bric.

Cerebrum—ser-ē'brum, not sēr'e-brum.

Cerumen—se-rū'men, not sēr'ū-men.

Cheyne—chān or cheen, not shāne.

Choleldochus—ko-lēd'o-kus, not kōl-e-dō'kus nor ko-līd'a-kus.

Cicatrix—si-kā'trix, not si-kāt'rix. Plural, cicatrices, sik-a-trī'sēz, not sī-kāt'ri-sēz.

Cimicifuga—sīm-ī-sīf'u-ga, not sīm-i-sī-fū'ga nor sīm-īs'i-fū-ga.

Cochlea—kōk'le-a, not kōk'le-a.

Conein—ko-nē'in, not kō'ne-in.

Conium—ko-nī'um, not kō'ne-um.

Cranium—krā'ni-um, not krān'i-um.

Cynanche—sī-nān'kē, not sī-nān'chē.

Diastase—dī'as-tāse, not dī-as'tāze.

Diastole—dī-as'to-le, not dī'as-tōle.

Diploe—dīp'lo-e, not dip-lō'e.

Dulcamara—dul-ka-mā'ra, not dul-sa-mā'ra. Webster gives dul-kam'a-ra also.

Duodenum—du-o-dē'num, not du-ōd'e-num.

Dyspnœa—dīsp-nē'a, not dīs-nē'a.

Emesis—ēm'e-sis, not efm-ē'sis.

Epiploon—e-pīp'lo-on, not ep-ip-lō'on.

Facial—fā'shal, not fāsh'i-al.

Foramen—fo-rā'men, not fo-rām'en.

Fungi—fun'ji, not fun'gī. Plural of fungus.

Galbanum—gāl'ba-num, not gal-bā'num.

Gingiva—jīn-jī'va, not jīn'ji-va.

Supposititious—sup-pos-i-ti'shus, not sup-
 trick in the place of another, as, a *supposititious*
posititious record.

Surtout—sür-tööt', not sür-towt' nor sür-

Swath—swawth, not swawthe. Worcester
 sweep of the scythe in mowing.

Swept, not *sweep*—all the letters must be s.

T.

Tabard—täb'-ard, not tä'-bard.

Tabernacle—täb'er-na-cle, not täb-er-näk'cle.

Tapestry—täp'es-try, not tä'pës-try.

Tarlatan—tärl'a-tan, not tärl'tun. Tartan is a

Tarpaulin—täp-paw'lin, not täp-pö'lin. Written
 and tarpawling.

Tartaric—tar-tär'ic, not tar-tär'ic. Pertains
 from tartar, as *tartaric* acid.

Tassel—tä's'sel, not taw'sel. Worcester gives

Tatterdemalion—tät-ter-de-mäl'ion, not tä-

Telegraphy—te-läg'ra-fy, not täl'e-grä-

Telegraphist—tel'e-gräph-ist. A telegraphist
 word as *telegrapher* is given.

Terpsichorean—terp-sik-o-ré'an, not
 to Terpsichore (terp-sik'o-re), the
 dancing.

mo-mi-iz.

mo-mi'ia-ra.

mo-mi'e-kāle.

mo-mi'ni'i-tā.

mo-mi'ni, not mo-mi'dē-num.

mo-mi'ni-h.

mo-mi'ni-h.

mo-mi'ni-h-i'ia.

mo-mi'ni.

mo-mi'ni, not pan-iz'zy

mo-mi'ni.

mo-mi'ni, not pā an-sēr'i-nus. I once

teaching the facial nerve to his class, and

called it for some time, calling it the "Pons

mo-mi'ni. Worcester gives po-dāg'ra

mo-mi'ni, not po-dāē'il-lum.

mo-mi'ni.

mo-mi'ni, not pu:-kīa'je.

mo-mi'ni.

mo-mi'ni, not pu:-kīa'je. Buchanan gives the

Glennoid—glē'noid, not glēn'oid.

Glutæus—glū'te-us, according to Buchanan. Others give glūtæ'us.

Helleborus—hēl'le-bo-rus, not hel-lēb'o-rus nor hel-le-bō'rus.

Hyoscyamus—hī-os-sī'a-mus, not hī-os-sy-ām'us nor hī-os-sy-ā-mus. **Hyoscyamine** (hī-os-sī'a-mīn).

Impetigo—īm-pe-tī'go, not īm-pēt'i-go.

Incisive—īn-sī'sīv, not in-sīs'ive.

Iodoform—ī-ōd'o-form, not ī-ō'do-form.

Itis. According to Buchanan and Webster, this termination is pronounced ī'tīs in bronchitis, pleuritis, gastritis, etc. Others do not specify, but the inference is that they intend the same. It is, however, so generally pronounced ī'tīs, that many would object to the attention attracted by calling it ē'tīs.

Jejunum—je-jū'num, not jēj'u-num.

Juniperus—ju-nīp'e-rus, not jū'ni-per-us nor ju-ni-pē'rus.

Laudanum—lōd'a-num, not law'da-num.

Lentigo—len-tī'go, not lēn'ti-go.

Lepra—lēp'ra, not lē'pra. Dunglison gives the latter.

Leuwenhoek—lōō'en-hōök or luh'wen-hōök (U as in fur), not lōō'wen-hōke.

Levator—le-vā'tor, not le-vāt'or.

Liquor (Latin)—lī'kwor, not līk'ur as in English.

Magendie—mā-zhōng-de', not mā-jēn'dē.

Malic—mā'lik, not māl'ik. Thomas gives the latter.

Matrix—mä'trix, not mät'tix.

Mistura—mīs-tū'ra, not mīs'tu-ra.

Molecule—mō'le-kūle, not mōl'e-kūle.

Mollities—mol-līsh'ī-ēz, not mōll'ī-tēz.

Molybdenum—mōl-īb-dē'num, not mo-līb'dē-num.

Nasmyth—nā'smith, not nāz'mīth.

Nicolai—nee'ko-lī, not nīk'o-lā.

Nucleolus—nu-klē'o-lus, not nu-kle-ō'lus.

Oris—ō'rīs, not ōr'is.

Ovale—ō-vā'le, not ō-vāl'e.

Panizzi—pä-nīt'see or pä-nēl'sce, not pan-iz'zy

Pepys—pēps, not pē'pīs nor pēp'īs.

Pes Anserinus—pēz an-ser-i'nus, not pēz an-sēr'i-nus. I once heard a professor describing the facial nerve to his class, and he dwelt upon this plexus for some time, calling it the "Pons Asinorum."

Podagra—pōd'a-gra, not po-dā'gra. Worcester gives po-dāg'ra also.

Podophyllum—pōd-o-fil'lum, not po-dōf-'il-lum.

Process—prōs'ess, not prō'sess.

Prostate—pros'tāte, not prōs'trāte.

Purkinje—pōrk'kīn-yeh or pōrk'kīn, not pu:-kīn'je.

Pylorus—pī-lō'rus, not pī-lōr'us.

Pyrethrum—pīr'e-thrum, not pī-rē'thrum. Buchanan gives the latter only.

Quadrumana—quad-rŭ'ma-na, not quad-ru-mă'na.

Rubeola—ru-bĕ'o-la, not ru-be-ŏ'la.

Sacrum—să'krum, not sāk'rum.

Sagittal—săj'it-tal, not sa-jit'tal.

Sanies—să'nĭ-ĕz, not sâ'nĕz nor sän'ĕz.

Scabies—scă'bĭ-ĕz, not scăb'ĕs nor scă'bĕz.

Sedlitz—sĭd'lĭtz, not sĕd'lĭtz, unless spelled Sedlitz.

Sinapis—si-nă'pis, not ĩ'n'a-pis.

Squamous—skwă'mus, not skwaw'mus.

Systole—sĭs'to-le, not sĭs'tōle.

Tinctura—tinc-tŭ ra, not tinct'u-ra.

Titanium—ti-tă'ni-um, not ti-tăn'i-um.

Trachea—tra-kĕ'a or tră'ke-a, not trăck'e-a.

Tremor—trĕ'mor, not trĕm'or. Webster allows the latter also.

Trismus—triss'mus, not trĭz'mus.

Umbilicus—um-bĭ-lĭ'kus.

Variola—va-rĭ'o-la, not va-ri-ŏ'la.

Veratrum—ve-ră'trum, not ve-răt'rum.

Vertebral—vĕr'te-bral, not ver-tĕ'bral.

Virchow—fĭr'ko, not vĭr'chow nor vĭr'kow.

Zinci—zĭn'si, not zink'ĭ.

SENTENCES FOR PRACTICE.

THE following extract is from the letter of a friend, to whom were sent some of the advance pages of this work: "I am absolutely filled with astonishment to see how many simple words I have been mispronouncing all my life, and would have kept on mispronouncing to the end of my days, if my thoughts had not been directed to them. If I were in your place, I would end the book with a story in which all the words would be used in the course of the narrative. I can imagine no amusement more instructive or interesting than for a social party to read in turns, under some penalty for each mistake."

I had myself conceived the idea of presenting the words unaccompanied with explanation of the orthoepy, or marks of accent; but the form was not decided upon.

The effort to compose a narrative was abandoned after a fair trial ; for to have a plot and also bring the words in natural position would require a large volume ; otherwise, it would make senseless jumble. In the trial sentences given the objects are gained in small space. These objects are to allow readers to exercise their memory and test their friends. It is hoped that the reader will pardon any absurdities of context ; as such cannot be well avoided where one is compelled to use so many selected words, and is obliged to force them into a small compass.

M E L A N G E .

A MUSICAL party were gathered under the shade of *acacia* trees ; an *attorney* was present, who criticised the *accompanist* with more than legal *acumen*.

The invalid came from *Bremen* to America, and hoped to be soon *acclimated*, but was stricken down with a disease that was not *amenable* to treatment, although he had many physicians : *allopathists*, *hydropathists*, and *homeopathists*. He said that the aim of *allopathy* was to poison him ; of *hydropathy* to drown him ; and of *homeopathy* to let him die unaided.

Beaux and *belles* assembled to discuss *belles-lettres*. One old *beau* was very *bizarre* in his attire ; he affected the *bon-vivant*, boasted his connexion with *bon-ton*, but his *bons mots* were those of other men ; and though he talked of the *billets-doux* he received and sent, his ap-

pearance was more like that of a *brigand*. A *bull* appearing, soon put him in a *bustle* ; his fat cheeks shook like *blanc-mange*, and he fled for shelter to the *balustrade* of an adjoining *bagnio*, clinging to a *baluster* for support.

One of the *combatants* struck his *opponent* in the *abdomen* with a club, cut off an *alder* tree ; he was carried under the shade of an *ailantus* and immediately expired.

Chiaro-oscuro is the art of combining light and shade in painting.

Sophia found the egg under a *peony* near the *shumac* tree ; but she broke it in carrying, and spilled the *albumen* all over her *alpaca* dress.

The dose for an *adult* is a *dessert-spoonful*.

It was a plain supper—nothing but *aerated* bread, *Bologna* sausage and *radishes*.

He told his *demonstrative disputant* that he did not wish to *get into an altercation*, but it only appeared to arouse his *combativeness* still more.

A youth afflicted with *cacoethes scribendi* attempted

a work on *calisthenics*; but he mistook *compliment* for *complement*, *centrifugal* for *centripetal*; while his *addenda* occupied more pages than his text; and the *cachinnation* of his readers was louder than their applause.

Why do you accent the *antepenult* of *espionage*?

He *illustrated* his proposition by cutting off the *apex* of the figure, and then exhibited his *apparatus* for the production of *statical* electricity.

Two-thirds *gum-arabic* and one-third *gum-tragacanth* make a good mucilage.

A *gourmet* travelling in a *cariole* with a cook, and a *covetous courier* who for a time was *chargé d'affaires*, came to a *desert* whose *caloric* was enough to have melted a *chalcedony*. The labour of travelling through the loose sand was *cyclopean*, and the *cariole* was lightened to enable them to proceed. At length they were able to *debouch* into a kind of *clough* where were the remains of a *guillotine*; here it was discovered that the provisions had been left behind, and *carte blanche* was given to the servants to procure food. After

diligent search, the *cache* of some former traveller was found, the contents appropriated; and finding *asparagus*, *banana*, and *celery* in the clough, the cook made his *debut* with these unpromising materials, and was able to *cozen* his master into the idea that the *commonalty* never partook of such a feast; hunger was the best sauce, and he ate with considerable *gout*—so that the *debutant* not only cleared his *character*, but his master was *deaf* to all complaints about him in future.

The *archbishop* dreamed that an *archangel* came to him and told him to have his *architect* sent to an island in the Grecian *Archipelago* for white marble for the *pilasters*.


Search the *archives* of history, and you will not find another such a *prodigy* as Admirable *Crichton*.

An *invalid*, not very *ductile* in his temperament, being asked to make his will, treated his friends with considerable *hauteur*. Every one was *jealous* of the other. Indeed, he could have held a *levee* every morning, noon, and night, had he been so inclined; for they *durst* not leave him for long, and the *ensemble*

was sometimes ridiculous. An *impetus* was, however, given to their desires, and the *momentous* question of how the *moneys*, etc., of the sick man were to be disposed of was discussed in the *library*, shaded by a *sumac* and a *lilac* of immense size, the *lichens* on the former being very fine. The sick man tried to *modify* their anxiety, and executed a will by which all were provided for; this was received with much dissatisfaction by some, into whose souls the *iron* of disappointment had entered—they *saw* that to which they considered themselves entitled *swept* away by a crowd, and a pittance only coming to themselves. However, they were more surprised than pleased to find afterwards that the will was *invalid*; the sick man, disgusted with their greed, having left the whole of his property to religious and charitable institutions.

The *hautboy* is so called, because of its high tone—it is a musical instrument, in form somewhat like a clarionet, but more slender.

When, after *traversing* the ocean, you find yourself in the *arid* desert of *Sahara*, where there is no *aroma* of sweet flowers, nor anything *at all* to regale your



exhausted energies ; where there is no *herb* nor *herbaceous* plant near you ; where you are almost famished for want of some *potable* fluid ; where you are in constant fear of being *harassed* by *truculent nomads*—then will you realize that there are no joys *comparable* to those that exist around the *hearthstone* of your humble home.

Ichor is the name of the fluid that flowed in the veins of the gods—it is now applied to the thin, watery discharge from sores, ulcers, etc. “To what vile uses may we come at last ! ”

When the contents of the *museum* were sold by *auction*, the antiquary bought a roll of *papyrus* filled with *hieroglyphics*, a kind of *bellows* used by the ancients for starting their fires, and a fine collection of *trilobites*.

The attempt at a *reconnoissance* in force had been unsuccessful ; immediately after *reveille*, the commander of the *fortress* put it to vote amongst his officers, whether or not they should surrender. The *ayes* carried it, although some *vehemently* opposed on account of the excellent *morale* of the garrison.

The heroine of the melodrama sent to her betrothed Signior an exquisite bouquet, composed of catalpa flowers, dahlias, marigold, and thyme, and prayed his forgiveness for not allowing him the promised tête-à-tête at the trysting place; she had been suffering with the tic-douloureux, she said. He generously forgave her and sent her a sonnet, in which he said that her voice was sweeter than that of Piccolomini, or of any other cantatrice; that no houri could be more beautiful than she; he called her a fair florist, and after extolling her naïveté, roseate cheeks and nymphaean graces, he swore eternal homage, and that he would love her for ever and for aye.

The judge bade the desperado cease his badinage and answer his inquiries, and threatened that if he did not, he would punish him for his contumacy.

Tabard, a light garment, formerly worn over armour, and embroidered with the arms of the wearer. The name now applied to the embroidered outer garment of a herald.

The vicar was one of the notable men of his day; his wife was a pattern of industry, a notable house-

keeper. While the birds were chirping their *matin* song, she might be seen with her *besom* in her hand.

Is this a *bona fide* transaction, or is it a *Machiavelian* attempt to *inveigle* the *prelate* into an *imbroglio*?

A booth was erected at the fair, where the pretty Misses *Agnes* and *Rosalind* with much *complaisance* dispensed *gratis* to the visitors, *soda-water* flavoured with *orgeat* or *sarsaparilla*.

General *Silvester* and his *protégé*, *Reginald*, met with a *casualty* that nearly cost them their lives. The horses attached to their *Brougham* became frightened at a *yacht*, and made a *tremendous* leap over a high embankment into a *creek*.

At the *zoological* garden was found nearly every animal *extant*, from a mouse to a *camelopard*.

The *rendezvous* of the *topographical* surveyors was at the camp of some hunters on a *knoll* near the banks of a *canon*.

The monk concealed his features with his *capoch*, and would have been *irrecognizable* if his *discourse* had not betrayed him.

The *étagère* stands *cater-cornered* in a *recess*, and contains many beautiful ornaments that his *predecessor* gathered within the last *decade* of years; amongst which may be mentioned the heads of *Beethoven*, *Béranger*, *Goethe*, *Percy Bysshe Shelley*, and many other celebrities, cut in *onyx*.

The *Caucasian* races obtained their name on account of originating near Mount *Caucasus*.

The *mischievous* children got *cayenne* all over their *chaps*, by which they were sufficiently punished without any further *chastening*.

The *chivalric* Don Quixote, having become a *monomaniac* on the subject of *chivalry*, bestrode his *Rosinante*, and, attended by his squire, started out to perform *chivalrous* deeds.

Lord C. has been absent since *February*, 1870; it is said that he has been travelling *incognito*, but it is certain that in Italy he has retained his *cognomen*. He is now at *Modena* awaiting the recovery of his *Cicerone*, when he intends to visit *Genoa* and *Milan*.

The *obesity* of the *florid-faced* prebendary is observed to increase with his *prebend*.

I have heard much of the *gamins* of *Gotham*, but I never realized what the *gallows*-deserving rascals were till I settled in London. I commenced business as a *pharmaceutist* in a street that was a favourite *haunt* of theirs. Such a crowd of *tatterdemalions* as stood in front of my shop window the first day I made my display of *Parisian* fancy goods, baffles description. One had the *hooping* cough, and every now and then would hoop till the *perspiration* rolled down his face; then he would shriek out the daily *newspapers*, in a voice like a *Calliope*. One dirty-faced *gourmand* ate *papaws* till he had to *gape* for breath, and would shoot the seeds and throw the skins at his *hundred* comrades, half of them coming in at my front door. Another, dressed in ragged *jean*, his face covered with *soot*, played the *jew's-harp* hour after hour, with as much pride in his ability as *Paganini* with his violin. Another, a tall, *jaundice*-visaged youth with an *embryo* beard of about a dozen hairs, covered nearly to his heels with his great-grandfather's *surtout*, in the *lapel* of which was pinned a death's-head, danced upon the iron cellar door till it roared like distant artillery.

Then there were many other "*partners*" bearing

such *sobriquets* as "Sore Snout," "Pig Eye," "Limpy," etc., *improvising* irrational songs, boxing, wrestling, indulging in *raillery* and *ribald* jests, pitching quoits, *meawing* like cats, howling at my patrons and driving reputable *patronage* away. Every now and then they would send in little, *saucy*, *precocious* urchins, who offered to *patronize* me by asking for two cents' worth of *jujube* paste, *tolu* or *licorice*, or some *Samaritan* *salve* for Jem Biles' sore nose. At last, when the sun had reached the *horizon*, as a *finale* of the day's *progress*, one of the young villains hurled a boulder through my French plate-glass, which, after its flight through a lot of *citrate* of *magnesia*, *cochineal* and *quinine*, finally spilled a large bottle of red ink all over my new *pharmacopœia*. Springing over the *débris*, I rushed to the door with *implacable* anger flashing from my eyes. But one glance at that *imperturbable* crowd showed me how *impotent* I was. One of them, with *placid* countenance and *stolid* indifference, simply accosted me with, "I say, Doctor, are you going to see the 'Naiad Queen' to-night?"

I left that street in less than a *fortnight*.

The *comptroller* was appointed by the *government* upon the supposition that he was *conversant* with the details of *finance* ; but he was only a *mediocre financier* and was not aware of the *deficit* in the *finances*, until the conscience-stricken *defalcating* officer acknowledged his *defalcation*.

The emigrants to the *frontier* chose a beautiful spot for their settlement ; but they found that the wells dug there and on the *contiguous prairies* had a *saline* taste ; so that they were obliged to bring water from the *mountainous* regions beyond, by means of a *conduit*.

From the *congeries* presented to the professor, he, at his *leisure*, *isolated* each genus and gave generic names to each ; and at the next meeting of the *lyceum* he solicited attention to his *data* and the *truths* he had deduced.

The handsome *contour* of *Madame G.*'s face has been spoiled by an *excrecence* like a *raspberry* on her *nasal organ*.

Young *Philemon*, after reading *Lalla Rookh*, *Lara*,

Don Juan, The *Giaour*, the productions of Mrs. Hemans, and a few others, was seized with the determination to become a poet; but he has only succeeded in becoming a *poetaster*, without any ideas of *prosody*. More *metrical* excellence and sense can be found in the *distich*:

“Mary, Mary, quite *contrary*,
How does your garden grow?”

than in any of the *products* of his brain that he has given us. His brothers, *Eben* and *Philander*, have become stage-struck, and expect to excel in the *Protean* art. Their *guardian*, himself a great lover of the *drama*, having foolish confidence in their success, grants them *plenary* indulgence in all their whims. They are *habitués* of the *theatre*, and have fitted up a *suite* of apartments next to a set of rooms occupied by some stock actors, with whom they are bound in *indissoluble* bonds of friendship. There they spend the day in practice, and if you should call at any hour, there is no telling what will present itself to you. Perhaps Macbeth with the *glamour* of his eyes, seeing the *imaginary gouts* of blood; or Ban-

quo with his gory locks; or some knight with his *cuirass* on and his *visor* down, plunging, without a *qualm*, his carmine-stained *poniard* into the *jugular* of some *patriot*. Possibly, Othello the *Moor*, King John with the *Magna Charta*, or a *legendary warrior* of frightful *mien* with his *falchion* drawn, will admit you. Or you may see a *viscount* with a *falcon*, a *rampant villain*, a *jocund* host, or an *irate, splenetic* old man with *spectacles*, pronouncing with *senile vehemence* a curse upon some *fragile* female in *negligee* before him, who beseeches the aid of an *immobile statue* in a *niche* in the wall. You may get there in the nick of time to save Desdemona by an *exposé* of *Iago's* villainy, to rescue Pythias whom Damon holds by the *nape* of the neck on the *threshold* of eternity, or to restrain the *suicidal* design of the *Montague* by informing him that the fair Capulet is only under the influence of a *soporific*—not dead. You may arrive soon enough to arouse the womanhood in the *docile* Kate, making her less *docible*, and talk woman's rights to *Petruchio*, making him more *lenient*.

You will find the guardian of these promis-

ing youths sitting there all day shouting *encore* to their absurdities, and not *rational* enough to see his *indiscretion* in permitting their *frivolity*.

The *ennui*, recently complained of, was relieved by an invitation to a party given by the *Mesdames B.*, the same you met at the *conversazione* of the church guild. The ladies received their guests with their usual *suavity*. Their niece *Rosamond*, recently from Madrid, was the attraction of the evening; she wore an elegant *moire antique* with a profusion of *valenciennes*; she had a beautiful set of jewellery—*opal* and *diamonds*. It was marvellous how her *tiny* hands flew over the *piano-forte*. She sings very sweetly too; her voice is a sort of *mezzo-soprano*. The naïve Miss *Ursula* was present, nearly smothered in black silk and *guipure*. She looks much prettier in *dishabille*. The little *piquant* Miss *Irene*, with her *plaited* hair, sang with a voice like a *parquet* her favourite, “*Tassels on the Boots.*” That disgusting young *Leopold* was there, feeling as important as a *Rothschild*, making his *saluams*, and *palavering sotto voce* to all the girls, circulating his *monogram* cards

and sporting his paste pin with its dazzling *facets*. He thinks he cuts a wide *swath*.

Late in the evening those that were fond of *Terpsichorean* amusement were ushered into a room where the *tapestry* was covered, and there spent several hours in *minuets*, waltzes, quadrilles, etc.

The topics of conversation amongst the more sensible during the evening were the object of the visit of the new *prelate*, and the recent speeches of *Disraeli* and *Thiers*.

Madame B. caused a good deal of merriment by describing an improvement in her *cuisine* that had been introduced that day. Bridget, a late importation from *Belfast*, who had charge of the *culinary* department, was told to send for some *vermicelli* to put in the soup, but she ordered *spermaceti* instead.

There was an old superstition that when the *sacristan* caused the bell in the *cupola* to toll its *dolorous* funeral notes, the *manes* of former friends joined in the solemn *cortege*, and gathering around the grave

moved their lips in inaudible *requiem*, and wrote in invisible letters upon the tomb, *omega*.

The great *desideratum* in the successful argument of *disputable* points, is the possession of an *equable* temper.

Alphonso, while out shooting *partridges*, fell into a *slough*. Being clothed only in *nainsook*, he took a severe cold, which soon resulted in *febrile* symptoms.

Dr. Mastiff's *posthumous monograph* on "*Rabies*" ill soon appear. The *frontispiece* represents a group of dogs. Next to the *preface* is a *memoir* of the author. It was his own design to have "*Finis*" placed upon a wood-cut of a tombstone. It almost seems that he had a *presentiment* of his death.

Suffice it to say that the dentist gave the patient enough *letheon* to produce unconsciousness, and then applied his *forceps* to the offending tooth. *Letheon*, accented on the first syllable, and *lethean* are derived from *Lethe*, the name of a river described in mythology, a draught from which caused forgetfulness.

Sulphurous acid is gaseous, not liquid.

It is reported in the *Pall Mall Gazette* that *Basil S.*, whom you met several years ago at *Leipsic*, is dead. He lived the life of a *roué* for some years in Paris and London, and turned out to be a most *perfidious* villain. In the latter city he committed many *heinous* offences and some acts of *subtle* knavery that were almost without *precedent*. He was engaged for a long time in the manufacture of *spurious* money by a new *process*, in which dies were taken from *gutta-percha* impressions. He had purchased the services of an experienced professor of *metallurgy*, and the *produce* of their scheme would have been immense, if some of his other crimes had not been betrayed. *Placards*, offering a large reward for his arrest, were posted all over the city. He fled to Venice, where he was soon afterward drowned by falling from a *gondola*, thus cheating the *gibbet* of its dues.

The foolish lover, *Ivan*, rendered desperate because his rival *Darius* had gained the *precedence* in *Marion's* esteem, resolved to commit suicide, and rushing toward the *quay*, plunged into the

water. Some fishermen rescued him with their *seine*, poured some *potheen* down his throat, and carried him home on a piece of *tarpaulin*. His *sousing* cured him of his folly, but was a poor *guerdon* for his faithfulness.

The *Saracens*, taking advantage of the *strategic* point, made a sudden dash into the territory of the *usurper*; while a detachment *houghed* the horses of the enemy's *cavalry*, the rest proceeded on a *predatory* raid characterized by *rapine* and terror, and after the *spoliation* of the villages, and the burning of the *granaries*, returned to their own possessions.

Lionel, prejudiced against the world on account of *onerous* cares, concluded to make a *sacrifice* of his wealth and position, and become a *recluse*. His little *hovel* on the *heather*, whitened with lime which he himself *slaked*, and the little flower garden *redolent* of spring, contrast strangely with his former mansion and magnificent grounds.

Eva answered the *inquiry* of the French gentleman, "Parlez-vous français?" with a "Oui;" but when she came to converse with him, he understood

about as much of her *patois* as he did of *Hindoo-stanee*.

There is a fabulous report that the *upas* tree exhales a *subtile* vapour that is fatal to animal life.

Since *Joshua* has obtained his lucrative *sinecure*, he spends his time in driving about in his *phaeton* and reading *romances*. He is *loth* to acknowledge that he was ever a *plebeian* and did all kinds of *servile* work. He is confident that his *genealogy*, if known, would show that he was unto a *manor* born, and that some *supposititious* child robbed him of his rights.

The knight dropped his *wassail cup*, and sprang to the assistance of the ladies. "*Gramercy*," cried they, *simultaneously*.

The *veterinary* physician said that the disease was *murrain*.

An *infinitesimal* quantity of *yeast* excited the fermentation.

Augustine studied *microscopy* just long enough to learn that a *monad* is one of the simplest kind of

minute *animalcules*; he then tried chemistry and *mineralogy*, but he could not master the *nomenclature*; he then took a fancy to *telegraphy*, but soon abandoned the idea of becoming a *telegraphist*. Afterwards he apprenticed himself to a druggist, but was told to *vamos* soon after making up a lot of *Seidlitz* powders with oxalic instead of *tartaric acid*.

Artemas has applied for a *patent* for an improved turbine wheel.

Mr. T., recollecting the *precedent* services of his servant, advanced him money enough to lift the *lien* on his dwelling.

The *lithographer* had only a poor *melanotype* to copy from, but he succeeded in making an excellent print.

"Thou shalt destroy them that speak *leasing*," is found in the sixth verse of the fifth *psalm*.

At the examination in *orthoepy*, *Deborah* had the following words given to her: *contumely*, *crinoline*, *feudal*, *fetid*, *fetor*, *gerund*, *gneiss*, *gyrfalcon*, *harem*, *Hawaiian*, *hygiene*, *lariat*, *leverage*, *nonillion*, *obliga-*

tory, platina, platinum, psalmody, psychical, purulent, pyrites, recherché, résumé, sacerdotal, sacrament, schism, shekel, stearine and troches.

In the *dramatis personæ* of "Midsummer Night's Dream," Oberon and Titania, king and queen of the fairies, are introduced.

At the examination in geography, *Ada* was required to draw a map of *Asia*, which would have been well done, if she had not drawn *Persia, Afghanistan, and Beloochistan* nearly twice their proper size. She was then asked to give the location and length of the *Altai* and *Vosges* mountains, and the height of their principal peaks; a description of the *Aral, Adriatic* and *Caribbean* seas; the course and length of the *Amoor* and *Yang-tse-kiang*; and the location and population of *Valparaiso (Chili), Bantam (Java), Norwich (Eng.), Pesth, Quebec, Valenciennes, Neufchatel, Nantes and Aix-la-Chapelle.*

Her sister *Frances* was told to draw maps of *Buenos Ayres* and *Otaheite*, and to bound *Venezuela* and *Arkansas*; to give the length and direction of the *Araguay, Juniata, Kankakee, Barbados* and *San*

Joaquin ; the location of *Cape Agulhas* ; the situation and population of *Bingen, Calais, Canton, Acapulco, Chuquisaca, Delhi, Dubuque, Jeddo, Queretaro, Truxillo, Leicester and Vevay*, and a description of *Sumatra, Zanzibar, and the Antilles*.

Sigismund has just returned from *Yosemite Valley*.

Cecily, Chloe and Viola have just passed their examination in biography. The names presented to them were the following : *N.S. Adam (Fr.), G. Adam (Ger.), Beatrice Cenci, Blucher, Boccaccio, Anne Boleyn, Marco Bozzaris, Joseph Buonaparte, D'Aubigné, Daubigny, Drouyn de Lhuys, Juarez, Lavater, Marat, Marion, Catherine de Medici, Moultrie, Ovid, Pliny, Ponce de Léon and Richelieu*.

VIOLATED RULES OF GRAMMAR.

MANY, who claim to be good grammarians, are occasionally guilty of the violation of the most important rules. Attention is solicited to a few of the more common errors of this nature.

NUMBER.

Certain compounds change the form of the first word in pluralizing, as: *courts-martial*, *brothers-in-law*, etc. "John has three brother-in-laws," then, is incorrect.

But *tea-spoonful*, *table-spoonful*, *cup-ful*, *pocketful*, etc., are not considered such compounds; therefore, "two tea-spoonsful of medicine" and "two cupsful of flour," should be, "two tea-spoonfuls of medicine," and "two cupfuls of flour."

When name and title are given, with a numeral adjective prefixed, the *name* is pluralized. "Are the two Misses Wilson at home?" should be, "Are the two Miss Wilsons at home?" But when the numeral is omitted, the *title* must be pluralized. "Were the Dr. Browns there?" should be, "Were the Drs. Brown there?" The rule has been given, that the *name* only of married ladies is pluralized, but there appears to be no reason except that of euphony: the *Mrs. Clarkes* certainly sounds more agreeably than the *Mistresses Clarke*. In giving the plural of such titles as *Hon.*, *Rev.*, *Squire* and *Capt.*, euphony is also often considered; but in such cases it would doubtless be better to add the numeral, as: the *three Hon. Jacksons*.

EACH OTHER—ONE ANOTHER.

Each other applies to two; *one another* to more than two. "The three witnesses contradicted each other," and "the two men accused one another," are incorrect.

NEITHER, NOT, NOR.

Neither and *not* are followed by *nor*, not *or*.

“Neither James or Charles will come,” and “it is not white or black,” are incorrect.

TO BE, UNITING WORDS.

Words united by *to be*, referring to the same person, must be of the same case.

“It is me,” “It may have been him,” “It could not be her,” and “It was not them,” are not correct: *it*, in each of the sentences, is *nominative*, and the other pronouns should be *I*, *he*, *she* and *they*. “I took it to be he,” and “I understood it to be they,” are also wrong; for *it* is *objective* in both instances, and the following pronouns should be *him* and *them*.

THAN, AS.

Than and *as*, implying comparison, have the same case after *as* before. “He loses more than me,” “John knows more than him,” and “James is not so tall as her,” should be, “He loses more than I” (lose), “John knows more than he” (knows), and “James is not so tall as she” (is tall).

WHO.

Errors connected with the use of this word are very common, even amongst good speakers.

“Who did you see?” “Who do you know?” and “Who did you hear?” are wrong: *whom* should be used, for *is* is the *object* of the transitive verbs, *see*, *know* and *hear*. *Who* in such sentences as: “Who are you looking at?” and “Who are you writing to?” should likewise be changed into *whom*, for it is the *object* of the prepositions *at* and *to*.

ADJECTIVES AND ADVERBS.

Adjectives are often erroneously used for adverbs in sentences like the following: “This is an uncommon good portrait,” “It is a miserable poor painting.” *Uncommonly good* and *miserably poor* are right.

Adverbs are still more commonly used for adjectives. “Mary looked *beautifully* at the party,” and “Irving looked *majestically* on the stage,” are incorrect; for it is intended to describe the appearance of Mary and Irving, not their manner of looking; therefore the adjectives *beautiful* and *majestic* should be used.

When *two* objects are compared, the *comparative* degree should be used. "William is the heaviest of the two," and "Which is the most desirable—health or wealth?" ought to be, "William is the heavier of the two," and "Which is the more desirable—health or wealth?"

THESE, THOSE.

The plural demonstratives *these* and *those* are often erroneously used with singular nouns, as : "I don't like these kind of people," and "Those sort of things are very embarrassing." *Kind* and *sort* are singular, and should have *this* and *that*.

INTO.

Into, not *in*, is used to show the relation between verbs expressing motion, entrance, change of state, etc., and an objective case, as : "Come *into* the house," "Step *into* the carriage," and "Look *into* the room."

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